

# THE EAST ARCHITECTS NEWSPAPER

## 17\_10.19.2011

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JieDa community, TaiTung, Taiwan with buildings designed by Hsieh Ying-Chun.

HSIEH YING-CHUN, RURAL ARCHITECTURE STUDIO AND ATELIER 3

TAIWANESE ARCHITECT RECEIVES FOURTH CURRY STONE AWARD FOR SOCIAL DESIGN

## PRIZED DESIGN

Cliff Curry, co-founder of the Curry Stone Foundation, said that what impressed him about Hsieh Ying-Chin was the Taiwanese architect's unwavering dedication to not just

building but advancing prefabricated housing for disaster-stricken communities. "He took something and improved, improved, improved upon it until it **continued on page 6**



COURTESY RAAD STUDIO

ABANDONED UNDERGROUND TRACKS A FUTURE AS BRIGHT AS HIGH LINE'S

## TAKE THE LOW LINE

Beneath the streets of Manhattan's Lower East Side, the abandoned underground Williamsburg Bridge Railway Terminal could become the next park phenomenon. At least that is the plan of three entrepreneurs stirring up public support to build Delancey

Underground. Architect James Ramsey, principal at RAAD Studio, envisions a polished, undulating ceiling plane containing high-tech "remote skylights" pouring natural light into the cavernous 60,000 square-foot subterranean space. **continued on page 5**

A LOOPHOLE FOR MANNY HANNY?



EZRA STOLLER/ESTO

## BANK ON IT

Preservationists persisting in their efforts to stop ongoing renovations at the Manufacturers Hanover building being carried out by Vornado Reality Trust—and abetted by the Landmarks Historic Commission—may have found a new argument. State Supreme Court Justice Lucy Billings is presiding over the case where protection of a **continued on page 10**

### MAKE IT SHINE:

AN'S ANNUAL LIGHTING ISSUE ON MAJOR ARCHITECTURE WORKS AND THE DEMANDS THEY PUT ON LIGHTING. PLUS PRODUCTS: BRIGHT LIGHTS / BIG SPACES. SEE PAGES 18, 16-20.

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A SUSTAINABLE CONVENT IN HARLEM



JEFF GOLDBERG/ESTO

## SAVVY SISTERS

Though a new convent built from the ground up, St. Hilda's House does not stick out from the predominantly brownstone residences of West Harlem. In fact both the project and the nuns who live there make a conscious effort to have a low impact on the neighborhood. The convent's facade presents a quilt-like series of volumes, delineated by gray-red brick and metal panelling and oversized windows to lend the wall a monastic rhythm. Inside the mixed-use of residential units and religious spaces, light and energy efficiency are maximized while the eight to ten Sisters of the Community of The Holy Spirit who live there use organic produce, have signed up for Zipcar membership, and tend their rooftop gardens for herbs.

Designed by New York-based BKSK Architects, the 11,000-square-foot building is a model of sustainable living, with two green roofs, locally **continued on page 6**

CURTAINS UP AT CHAZEN MUSEUM.  
SEE PAGE 08



COURTESY CHAZEN MUSEUM/INSIDE OUTSIDE

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VOLUME 09, ISSUE 17 OCTOBER 19, 2011. THE ARCHITECT'S NEWSPAPER (ISSN 1552-8081) IS PUBLISHED 20 TIMES A YEAR (SEMI-MONTHLY EXCEPT THE FOLLOWING: ONCE IN DECEMBER AND JANUARY AND NONE IN AUGUST) BY THE ARCHITECT'S NEWSPAPER, LLC, 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007. PRESORT-STANDARD POSTAGE PAID IN NEW YORK, NY. POSTMASTER, SEND ADDRESS CHANGE TO: 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007. FOR SUBSCRIBER SERVICE: CALL 212-966-0630. FAX 212-966-0633. \$3.95 A COPY, \$39.00 ONE YEAR, INTERNATIONAL \$160.00 ONE YEAR, INSTITUTIONAL \$149.00 ONE YEAR. ENTIRE CONTENTS COPYRIGHT 2011 BY THE ARCHITECT'S NEWSPAPER, LLC. ALL RIGHTS RESERVED.

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## IN THE WINNER'S CIRCLE

The RIBA's annual Stirling Prize for architecture claims that it honors the building (and the practice) that has "made the greatest contribution to British architecture in the past year." The award has no equivalent on this side of the pond, so it's hard to fathom just how much public attention it garners for architecture there. It's true that in this country we have the Pritzker (for lifetime achievement, not a building), many local AIA awards programs for buildings and, of course, the sixty-year-old PA awards. These awards are judged by knowledgeable insiders, still it's doubtful that anyone outside the profession has a clue that the award even exists or can name its annual winners.

The Stirling Prize however is front-page news in all the major British papers, it's talked about in pubs, and most impressively it's televised on BBC 2 to a huge (for architecture) audience. In fact, until the irrepressible Will Alsop uttered something obscene in accepting his Stirling Prize for the Peckham Library in 2000, the prize was broadcast live.

The Stirling Prize may be a particularly British invention and phenomenon in that it is similar to that country's Booker and Turner Prize for literature, which have very high public profiles. The Stirling was founded in 1966 and selects its six yearly short-listed projects by selecting from the RIBA's previous years award-winning buildings. The jury visits all the buildings on the list (which often are abroad; last year none of the contenders were in Britain) in order to decide who will get the £20,000 prize.

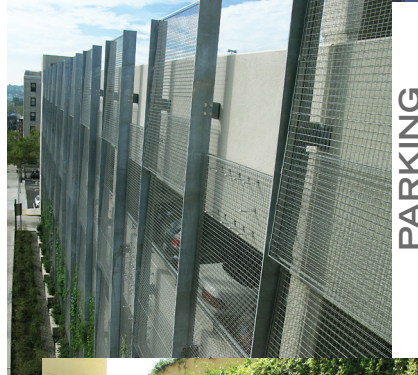
This year's jury included Angela Brady (president), Peter Cook, engineer Hanif Kara, landscape designer Dan Pearson, and journalist Alison Brooks, who were all interviewed on the telly about the short-listed buildings: O'Donnell and Tuomey's An Gaeláras Cultural Center in Derry, the Angel Building by Allford Hall Monaghan Morris, the Folkwang Museum in Essen, Germany, by David Chipperfield, the Royal Shakespeare and Swan Theaters by Bennetts Associates; the Olympic Velodrome by Hopkins Architects, and Zaha Hadid's Evelyn Grace Academy in Brixton. It was a sign of their maturity as a design- and energy-conscious society that none of the judges talked about the "sustainability" of the individual projects but rather more about their unique design contribution to society and the surrounding environments at large. The prize was held this year in the Magna Science Adventure Centre, Wilkinson Eyre's remodeled Steel factory (a Stirling winner in 2001) outside Sheffield. Over 1,000 architects, designers, clients, and journalists were in attendance. In the room the consensus was that Hopkin's Velodrome was the clear winner and perhaps a sentimental choice given Hopkins' advanced age and lack of a Stirling award. RIBA conducted a public vote, and the Velodrome was the clear favorite. But the jury selected Hadid's Evelyn Grace Academy, and the announcement was greeted by deafening silence in the Magna Centre.

It may be that there is a jealousy of Zaha's fame and celebrity in the U.K., but the audience seemed stunned by the choice and—with Zaha not in the room—the award was collected by Patrik Schumacher. As at the Oscars, the winners are kept under strict wraps until the award ceremony (perhaps to force potential winners to purchase dinner tables), creating a real buzz about the competition that has people tuning in to the broadcast to find out the winner.

That seems as it should be. Architecture is the most public of arts in the manner of its design and construction, use, and reception but in this country it's all to often the province of professionals and insiders. Society at large rarely gives credit or recognizes architecture for its contribution. This is a long historic problem for American architecture, but it's time for the profession to think about how to more loudly promote that contribution. An awards ceremony like the Stirling is the perfect model to get the message into the public domain. How about an AN award for the Best Building in 2012? **WILLIAM MENKING**

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## CORRECTIONS

In the review "Rad Reader" (AN15\_9.21.2011) the book title and editors names were misprinted. The correct title is *Utopie: Texts and Projects, 1967–1978*, and Craig Buckley and Jean-Louis Voileau were the editors.

In the feature "Growth Spurt" (AN15\_9.21.2011) an image caption stated that HOK and Vanderweil's Process Zero project was "underway"; the project is not yet underway. The piece also referenced Brooklyn-based One Lab; One Lab was recently launched by Parsons professor and architect Maria Aiolo.

The news article "Strip Tease" (AN16\_10.05.2011) about NYU development at the northern superblock of Washington Square Village omitted the names of two team members. The two proposed buildings are designed by Grimshaw Architects with Toshiko Mori and MVVA.

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Stefano's Fine Food Factory, Kiev (Ukraine), 2011  
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EAVESDROP> ISADORA MULLION

## BAN KARMA

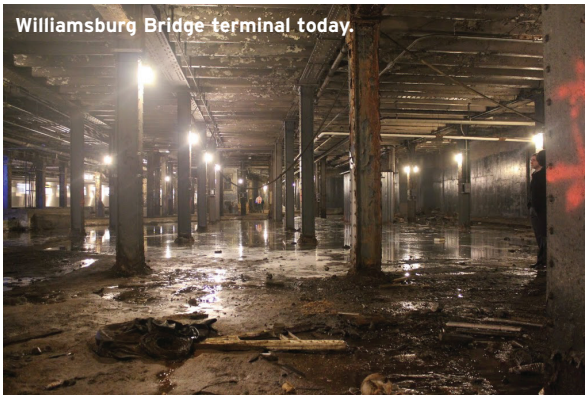
Fresh off a plane from New Zealand, **Shigeru Ban** recently joined **Judith Thurman** for an on-stage conversation that was part of The New Yorker Festival. Both architect and writer-interlocutor dressed in head-to-toe black for the occasion. They sat in squeaky director's chairs (also black), separated by a table draped in black fabric. Much of their chat focused on Ban's work designing shelters for populations displaced by natural disasters. "Often my temporary structures become permanent," said Ban, citing the example of his cardboard-tube church. Designed to stand in Kobe, Japan for a few years following the 1995 earthquake, it ended up staying for 11 years before having a second life in Taiwan. "What is temporary? What is permanent? It doesn't depend on a material," he said. "Even a concrete building can be temporary. If people love a paper building it can become permanent." Thurman detected a Buddhist vibe here, and Ban shot that idea down on the grounds that he's not Buddhist. "Well, critics read into things," she shrugged. Ban uses his website to get the word out about his disaster relief efforts and to solicit donations. "I was very happy recently. I got a donation from **Francis Ford Coppola**," he said, excitedly.

## BIG BUCKS

On October 1 architect **Bjarke Ingels** accepted the Culture Prize from Denmark's Crown Prince Couple (a.k.a. **Prince Frederik** and **Princess Mary**), a biannual award of 500,000 kroner, or about \$90,000, given to emerging artists, practically the MacArthur of Scandinavia. Ingels, founder of the firm BIG, is the first architect to ever receive the award. We'll admit to a teensy bit of schadenfreude when we heard the news, having just read an article in *The Economist* noting that Denmark has the world's highest income tax rates. But those in the know set us straight—the princely prize is tax-free.

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Williamsburg Bridge terminal today.



COURTESY RAAD STUDIO

change with community input. Ramsey and his team have shopped their proposal to stakeholders for nearly two years and want to build community consensus for the space. In the next month, Ramsey will hold a town hall session to further engage the community in conversation. Later, a mock-up of the park including the remote skylights will be built as an art installation.

Ramsey's proposal must beat out other ideas likely to emerge for the vast abandoned terminal including space-hungry big box retailers. He is open to incorporating retail components to help activate the park such as a winter greenmarket tied to a new Essex Street Market, but doesn't want the space to become an underground mall. The MTA will be awarding the sub-lease to the selected user of the city-owned property once a future plan for the aboveground park has been settled.

Ramsey insisted his project will not depend on city funding. He said the nonprofit Underground Development Foundation will oversee fundraising and conduct a feasibility study. "We have a lot of fundraising to do," he said, bravely. "We understand this project is a little out there for some people. We have a fairly good understanding of how big this project will be."

**BRANDEN KLAYKO**

plants need for photosynthesis allowing for a lush garden to grow underground. A hybrid-electric system would provide light at night and during cloudy days.

Community Board 3 got its first look at Delancey Underground in late September, praising the concept but maintaining a cautious skepticism. The neighborhood, after all, has been waiting decades to heal the wounds inflicted by Robert Moses in the 1960s. Beyer Blinder Belle is preparing a master plan for the Seward Park Urban Renewal Area (SPURA), adjacent to Delancey Underground, that will add hundreds of new residents to a neighborhood already lacking green open spaces. "Robert Moses knocked down an entire neighborhood, but after 40 years, they're building it back," said Ramsey. "We want to fit seamlessly into that master plan."

As it stands today, the Delancey Underground is only a concept, but that could

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The latest project of Munish Narula, the restaurateur behind the famed Tiffin in Philadelphia, is a fusion approach to a traditional cuisine: Indian tapas. The design challenge of creating a 5,000-square-foot dining space to match the concept went to architect Winka Dubbeldam, principal of the firm Archi-Tectonics. The design process included a trip to India, where Dubbeldam sought inspiration for marrying the old with the new. She hunted down hand-crafted fabrics and furnishings—a pair of ornate antique dining chairs, for instance—and plunged them into an otherwise sleek and modern dining space to create an intriguing sense of time warp. Other elements were found closer to home, like lamps recycled from local Philadelphia machineries. One of the most dramatic design moments is offered by the well-lit open kitchen, a bright spot framed by the dark interior. Dubbeldam's goal was to convey a soft transition between the spectrum of seating options—ranging from a highly visible communal table in the main dining room to intimate private booths—through "lots of layering" within the space, a solution that also plays with the ideas of private and public. Smaller seating areas are defined with laser cut wood panels, and one wall of a private dining room is formed by an outsized wine rack that stretches to the ceiling. While separate, all the spaces still feel connected. **CINDY YEWON CHUN**

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Left to right: An accessible roof garden; the chapel; the facade on 150th Street; a contemplation room.



JEFF GOLDBERG/ESTO

**SAVVY SISTERS** continued from front page sourced materials, such as an East Coast black granite, and useable, domestic-scale solar shading and cooling devices. "It was a way to rethink sustainability," said Julie Nelson of BSKS, "coming up with time-tested devices and making it all accessible." Indeed, it was paramount that the architects respond specifically to the aging population of nuns who occupy the house and who are cared for by younger Sisters. An elevator runs from street level to the upper

roof garden, and the 3<sup>rd</sup> floor rooms all have access to bathrooms and the library. A sitting room has direct access to the lower roof garden. Tall windows let in buckets of light and offer views to the street, where the elder Sisters, most of whom are former teachers, can watch the daily school run.

Without maintenance staff on site, it was important to keep systems simple and familiar while also introducing nature and the environment into the nuns' daily lives. It was also key that the

architects install as many green initiatives as the Community could afford, including solar hot water (a new technology, which will be featured in the AIA's upcoming exhibition Buildings=Energy). Their previous living arrangement, which was sold to pay for this new convent, was warren-like, made up of three separate dwellings grafted together, homely and very inefficient. "The pipes were small and the windows were installed in the 70s or 80s," said Sister Claire Joy. "Much of it wasn't useable, but it had lots of

storage; our new place is the opposite." Though they have had to downsize, the nuns' new convent has a considered program and is more inviting for guests with such swing spaces as an art room and a flexible chapel. "We placed the chapel on the ground floor, immediately to the left as you come in," said Nelson. "And we made the kitchen spacious with a worktop island, because cooking is a focal point of the Community." (It's Sister Claire Joy's favourite room.) Materials such as cork have been

used to hush footsteps, and the nuns chose shades of green throughout the interior for a spa-like organic feeling. The new convent has not only shrunk the Community's footprint in terms of size and energy, it has also affected the way the Sisters approach life with ecology at the heart of it. "They were amazing clients, questioning whether things were 'green' enough," said Nelson. "The real challenge was their own: transitioning and reinventing themselves through a building project."

**GWEN WEBBER**



**PRIZED DESIGN** continued from front page was worked out," said Curry of Hsieh's steel-frame houses that more often than not become the permanent homes of residents, lasting long after the community has recovered from an earthquake or flood. "The design has scalability and also the potential to be exported to other parts of the world," said Curry.

Hsieh received the grand prize in the foundation's annual Curry Stone Design Prize (CSDP), now in its fourth year. The awards were announced on October 4, and in addition to Hsieh included Paris-based firm Atelier d'Architecture for fostering community through participation-based projects and software company FrontlineSMS and its founder Ken Banks for sustaining social movement efforts through simple communication media. The grand prize comes with a

\$100,000 cash prize, the two other prize-winners receive \$10,000 each.

The prize recognized Hsieh for his ongoing role in rebuilding and developing new domestic architecture in rural areas of Taiwan and Asia devastated by natural disasters. An architect with a traditional practice until 1999, Hsieh changed gears when a 7.3-magnitude earthquake devastated central Taiwan, motivating him to lend his design knowledge to the problem of relief shelter. The CSDP jury noted for this and subsequent disaster events, Hsieh was able to use extremely limited budgets to rethink domestic structures as well as auxiliary facilities like sanitary composting toilets, positively impacted thousands of people. The jury also praised Hsieh for his work process, which includes educating locals about smart, sustainable construction, an approach that



HSIEH YING-CHUN, RURAL ARCHITECTURE STUDIO AND ATELIER 3

Left: Toilets, like those for SiChuan, Taiwan are the first facilities Hsieh builds in any disaster relief housing efforts. Right: Hsieh Ying-Chun in front of one of his woodframe structures; he has also designed steel-framed temporary housing.

involves them in the rebuilding and also empowers them to continue to improve their own communities.

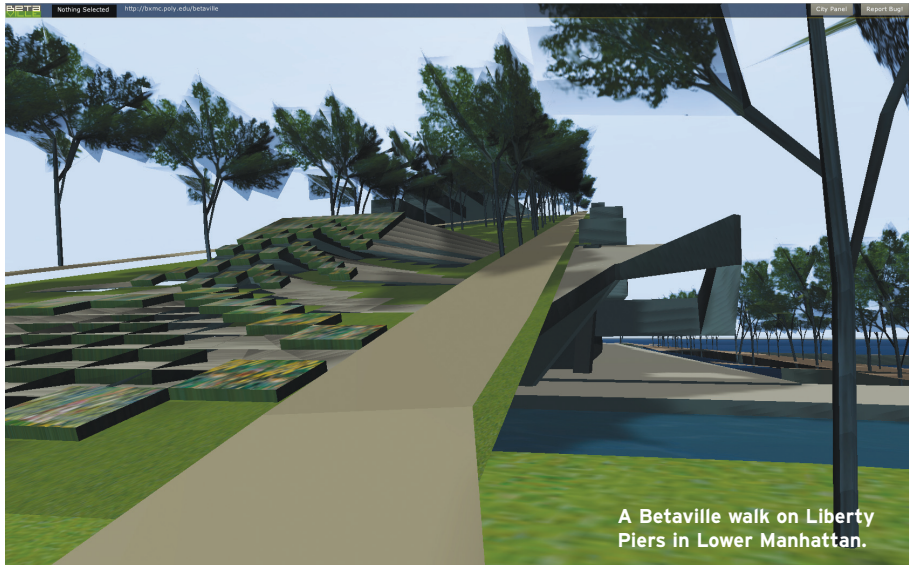
Hsieh was selected for top honors by a jury that included past CSDP winner Alejandro Echeverri, Harvard Graduate School of Design dean Mohsen Mostafavi, Cooper-Hewitt curator Cynthia Smith, and Curry himself. Cameron Sinclair of Architecture for Humanity acts as a senior advisor for the prize, while Emiliano Gandolfi serves as prize secretary and Chee Pearlman as prize curator. "We select from a global nomination pool, and often choose winners who are not very well known in the media, and not on the usual suspects list," Pearlman said.

Curry, an Oregon-based architect, established the foundation and prize with archaeologist Delight Stone in 2008. The prize was created to honor practicing design-

ers who focus on civic improvement and aim to increase awareness of social design work at large but particularly among a younger generation of designers. To that end, this year the awards ceremony will honor all the 2011 winners at the Harvard GSD where students will have ample opportunity to engage with the designers. The November 7 ceremony will also feature short films showcasing the work of each winner and for the first time this year, the CSDP has organized a "festival" the day following the awards, when students will be invited to participate in workshops led by the winners.

In addition to Hsieh, students will meet the leaders of two firms that represent different aspects of the design and technology fields. Atelier d'Architecture is renewing urban spaces in a collaborative effort involving construction, farming initiatives, and public art. Their multi-disciplinary projects often act as a catalyst for action taken up by local residents to invest and engage in the development of their communities. FrontlineSMS was founded in London in 2005 by Ken Banks. Motivated by social-needs problem solving, FrontlineSMS strengthens communication within the grassroots efforts of social organizations by allowing laptops and mobile phones to become hubs for real-time information sharing; organizations can send mass text messages to target groups for instant communication in places without steady access to Wi-Fi. "The award is curated so the three winners can tell a bigger story and show the ways in which social impact design is rendered in different communities," Pearlman said. **HANNAH NOVACK AND MOLLY HEINTZ**





A Betaville walk on Liberty Piers in Lower Manhattan.

COURTESY BETAVILLE

AS INTERACTIVE SOFTWARE CATCHES ON, THE CITY INVITES THE PUBLIC TO PLAY

## ON THE MAP

Google “Zola” and you will likely get results for Émile Zola, the French novelist who chronicled the crème and underbelly of Paris while Baron Haussmann plowed through the old city. Add “NYC planning” to the search and you get ZoLa, the new zoning and land use application launched September 7 by City Planning and the Department of Information, Technology and Telecommunications (DoITT). In the new application—billed as one stop shopping for zoning information—you can follow the drama of the ever-evolving city, though you can’t participate online. For that there are applications recently introduced and in development that have the capability of bringing the land use process into the virtual world.

ZoLa does allow visitors to zoom into a city map to get a mother lode of detailed information for every building, neighborhood, and borough. But if you have an issue with a zoning proposal, you still have to brave the three-minute speaking allotment at the Community Board. While the new program is definitely a snazzy tool, it’s not interactive. If anything, it most helps to alleviate an overburdened staff at City Planning’s help desk.

On other sites, the city does dip its digital toe into interactive waters. Interactive maps have started to allow New Yorkers to pinpoint trouble spots during blizzards and hurricanes. The DOT is using a similar application for the bike share program, where you can suggest a location for a new bike station, then link to Facebook and Twitter to lobby for it.

DoITT spokesperson Nick

Sbordone said that while it’s not in his purview to speculate on whether specific agencies would adopt crowd-sourcing technology, he did say, “It’s clear we’re trending in that direction.” He pointed out that while call-takers still process information on 311, follow-up and tracking info is online via the department’s Service Request Map, thus freeing call-takers to help those without computers.

Both the Service Request Map and ZoLa were built with the NYCMap platform, revamped in 2009 so that all citywide agencies could adapt it. “It provides a common functionality and uses open source software so that other City agencies can use it to build mapping apps of their own; ZoLa being a prime example,” said Sbordone.

Merging urban planning, architecture, and the land use process with interactive mapping and crowd sourcing could be just around the corner. At NYU’s Polytechnic Institute, the Brooklyn Experimental Media Center has been developing Betaville, described as “an open source multiplayer environment for real cities.” There you can download the platform and take a spin through down-

town Manhattan and downtown Brooklyn to view theoretical building proposals, make comments on them, and see where a new building’s shadow might fall.

Carl Skelton, the Media Center’s director, said that by the time projects get to a community board they’ve already been fully developed. In Betaville public commentary becomes integrated into the process. “In the current public consultation process you have a choice of going bankrupt or having [the public] swallow it whole,” said Skelton. “But here you have the choice of developing it and its rival ideas side by side.”

Just as the city is using pinpoints on maps, Betaville takes it a step further by developing the pinpoint into a dialogue box. Skelton pointed to NYU’s expansion plans as an example that could have benefited from using the program at an early stage. “Silver Towers is a classic specimen,” he said of the university’s proposal to develop around the landmarked towers that eventually got panned and canned. “There were only a few primitive ways for locals to participate.” In Betaville, people who can’t make it to nighttime community board meeting can virtually view neighborhood proposals over morning coffee, make their comments, and head off to work. **TOM STOELKER**

**Below: A Betaville proposal for Cadman Plaza.**



COURTESY BETAVILLE

## IT’S ACADEMIC



Usually it’s what is inside a school that counts. But at Manhattan’s **Learning Spring School**, the exterior promotes learning as well. Established for children diagnosed on the autism spectrum, the school needed a facade that could limit the effects of external stimuli and help students focus on the lessons at hand. To meet this challenge in a way that would function both academically and architecturally, architect **Platt Byard Dovell White** wrapped the zinc and terra cotta facade with an aluminum and stainless steel sunscreen, creating a sheltered *LEED for Schools*-certified environment inside, and a new vision for learning in the heart of Gramercy.

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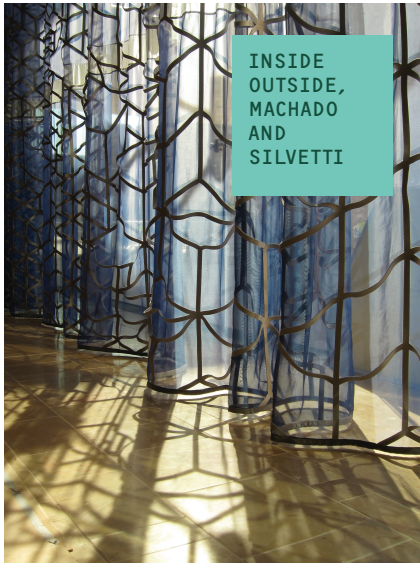
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Architect: Platt Byard Dovell  
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IN DETAIL > CHAZEN MUSEUM CURTAIN



INSIDE  
OUTSIDE,  
MACHADO  
AND  
SILVETTI



COURTESY CHAZEN MUSEUM/INSIDE OUTSIDE

From left to right: Sun filters through the voile and felt curtain by Inside Outside in the Chazen Museum lobby; a motorized track retracts the curtain to create a column-like sculpture; when extended, the curtain offers privacy for evening events in the museum's lobby.

Rudolfo Machado, principal at the Boston-based architecture firm Machado and Silvetti Associates, was seeking a way to create a sense of place and privacy in the new glass-walled lobby of the Chazen Museum. Located on the campus of the University of Wisconsin in Madison, the 86,000-square-foot building is a freestanding extension of the existing museum designed in 1970 by Harry Weese. The new three-story structure, which opens to the public on October 22, houses galleries but will also serve as a space for performances and events, including both university-sponsored and private soirées in the lobby. "We needed something to help visually define the lobby from the courtyard, and we wanted it to be contemporary

and site-specific," said Machado.

Machado proposed commissioning a piece by Dutch textile designer Petra Blaisse, whose work had made an impression on him during a visit to the Casa da Musica in Porto, Portugal. Blaisse's firm Inside Outside created massive knotted curtains that added texture to the OMA-designed space and also acted a screen for concert hall windows. Machado organized a trip for the Chazen's director Russell Panczenko to Blaisse's studio in Amsterdam, and Blaisse in turn visited the site in Madison. When she began to sketch out her vision of a semi-transparent curtain, Panczenko was convinced of the project's merit as an artwork in its own right. "We have a textile collection here, so we

were able to use accession funds for it," said Panczenko, describing how the museum was able to cover the roughly \$250,000 cost of Inside Outside's installation.

The net-like curtain, measuring 50 feet wide and 22 feet tall, entirely covers the lobby's glass facade. Composed of two layers of fabric, the combination of materials was intended to create a three-dimensional effect, said Peter Niessen, who supervised the project at Inside Outside. "We started by looking at the collections of the Chazen Museum and then emphasized a more scientific approach," said Niessen of design inspiration drawn from Japanese art and origami as well as fractal geometry. The stiffer layer of light gray felt was machine-cut

in a cube-like fractal pattern that evokes an Escher drawing. The felt acts as a frame for a diaphanous layer of voile, which is printed with the same pattern; the two layers and their carefully overlapping patterns are connected at multiple points with a simple cross-stitch. The choice of materials also produces an illusion of transformation: voile, a finely woven polyester, appears transparent when backlit but becomes opaque under direct light, so the curtain offers a sense of openness during the day and privacy at night. Because of its high profile role in the lobby, the piece, which was fabricated in Europe by the German manufacturer Gerriets, was made to meet U.S. flame-proofing codes and standards.

Living up to its designation as art, Blaisse's piece doesn't stop at being functional and decorative—it's performative, too. When the museum wants to encourage passersby to gaze in, the curtain can also retract. Punctured with grommets at the top and suspended from a track, the motorized curtain coils around a thin column of LED lights, creating a glowing cylindrical sheath almost five feet in diameter. The fabric column provides a sculptural and animated presence in the lobby. "It swirls up like a dancer doing a pirouette," said Panczenko. **MOLLY HEINTZ**

LIMBURG Collection

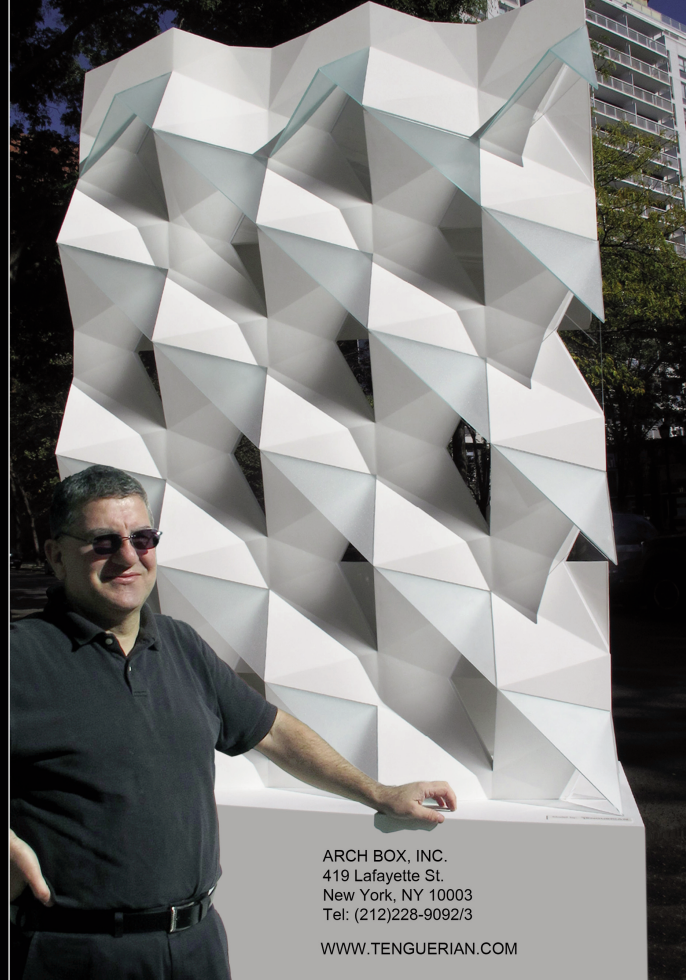
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A rendering of Herzog & de Meuron's renovation of the Wade Thompson Drill Hall.

COURTESY HERZOG & DE MEURON

## HERZOG & DE MEURON PEEL BACK LAYERS OF TIME AT THE PARK AVENUE ARMORY

### LIGHT TOUCH

At first, the choice of avant-garde architects Herzog & de Meuron to renovate and restore the fabled Park Avenue Armory seems far-fetched. Even at second glance: "I hate preservation," said Jacques Herzog at a press event to unveil what the firm is doing at the 1880s fortress and popular event space that contains unparalleled gems from the history of American decorative arts, including rooms and furnishings by Stanford White, Louis Comfort Tiffany, the Herter Brothers and others.

In fact, the Swiss architects are proceeding with punctilious care and attention to detail as they "unlayer" the past and leave traces of what went before without adding much by way of their own interventions to the \$200 million makeover to be completed in phases by 2015.

The Drill Hall, modeled after the great European shed train stations, will end up looking even more so, once some awful stalls have been removed that have for years hidden the full arch of the iron struts and a delicate catwalk mezzanine is put in to accommodate full theatrical performances. (The shelter for homeless women on the fourth floor will remain in operation throughout construction.)

Disparaging the kind of preservation that matches swatches and zeroes in on a purely theoretical "original" date, Herzog described their approach as "revealing and accepting what has been and what we want it to be." Each of the 18 period rooms will be dealt with on its own terms, neither reconstructed nor made contemporary in some jarring way. Two

rooms, full-scale demonstrations of intent as it were, have just been completed. Company Rooms E and D are so heavily paneled, molded, and wallpapered that one half expects to find Theodore Roosevelt on a stuffed steed. In one, the architects have stripped the paneling back to its brighter honey colored woodwork, but revealed the bare plaster with only a hint of mural—a face, possibly a tongue sticking out—to remain where there was once some garish gilt molding. In Company Room E, a riot of Aesthetic-era patterns that had dulled to mush are brought back to life with a copper tracery technique that reinvigorates without erasing damages. The affect could be called extreme patina.

When asked why she chose Herzog & de Meuron who doesn't even have a preservationist on staff, Park Avenue Armory president Rebecca Robertson said, "Because I love Stanford White." She went on to explain that she admired that consummately American architect's early experiments with materials and saw that same intense curiosity in the work of Herzog & de Meuron. Their intellectual rigor and thorough research also impressed her: "There's not a mock-up they won't do; not a detail too small for them to obsess over," she said, pointing out the silky, linked-bronze chains that shield the rooms from garish daylight. In a later phase, the architects will be going beyond preservation by any definition to add an all steel moving room called, the "Megavator," rising through the front hall.

For Herzog, the commission has been a great opportunity to show "we are not just producers of icons." He even seemed surprised that this quintessential piece of Americana had been trusted to a European, telling the audience of journalists: "Imagine an American being asked to restore a Gothic cathedral in Basel." **JULIE V. IOVINE**

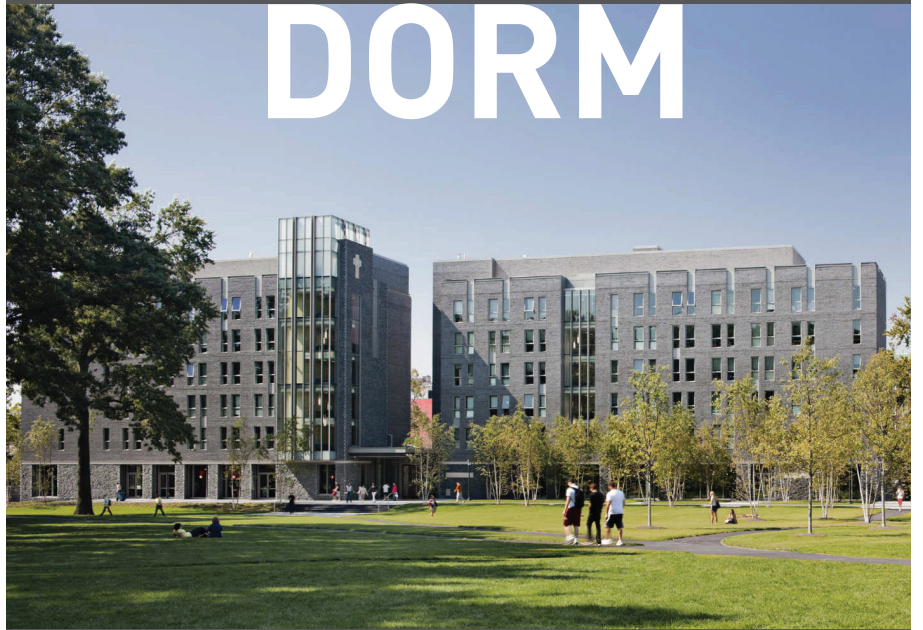


A computer rendering of the Megavator room. Right: Company Room E.



JAMES EWING; LEFT: COURTESY HERZOG & DE MEURON

# GIVE A DORM



**Fordham University** cares about the student experience, both in and out of the classroom. When it had architect **Sasaki Associates** undertake a master plan for the university's Rose Hill campus, it envisioned a **Student Life Facility** at its core. Now, newly completed Campbell and Salice & Conley residence halls form that hub of campus life, embodying the rich educational environment that cultivates intellectual curiosity. The design team knew that only a steel structural system could deliver the long-span, column-free spaces essential for the kind of community gatherings that enhance student life. They also knew that only with the speed characteristic of steel construction could the complex be ready for the fall semester without compromising quality. It is this caring on the part of the university that can shape a student's life long after dorm life ends.

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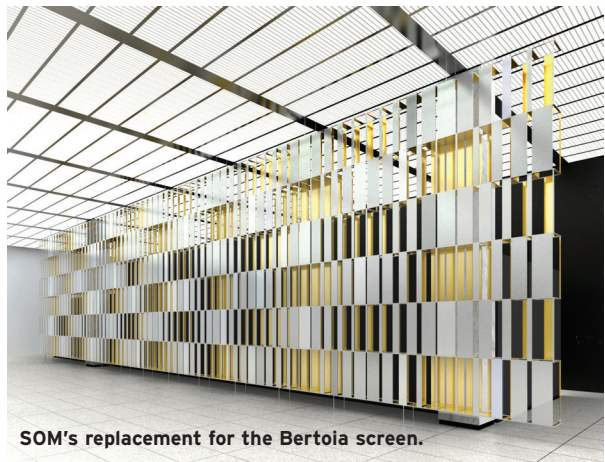
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THE ARCHITECT'S NEWSPAPER OCTOBER 19, 2011



SOM's replacement for the Bertoia screen.

COURTESY SOM

**BANK ON IT** continued from front page natural resource, a forest in upstate New York, may have profound consequences for the corner of Fifth Avenue and 43<sup>rd</sup> Street.

All agree that the 1954 Skidmore Owings and Merrill (SOM) building designed by Gordon Bunshaft is a masterpiece of Modernism. It's a rare example where both exterior and interior are landmarked (the latter only since February). On October 5 it was added to the World Monuments Fund watch list.

But the avenue, once lined with storefronts for airlines, has evolved into a youth-centric fashion district, and

Vornado is set to lease nearly three quarters of the former bank space to Joe Fresh, a Canadian retailer.

Roger Duffy, a principal at SOM is charged with supervising the renovations, right down to redesigning a bronze Bertoia screen removed October. For the renovation, Duffy said in an interview, SOM staff delved into their archives finding correspondence with the client, bank president Horace Flannigan, revealing that Flannigan always wanted the space to be adaptable, should the radical design not work out as a bank. Duffy allowed that many of the design

elements held significant importance, but he argued that it is the adaptability for new programming that makes the space unique.

At issue now are adaptations that preservationists led by the Citizens Emergency Committee to Preserve Preservation (CECPP) say are unacceptable alterations to the landmarked interior, including changing the direction of escalators, replacing site-specific art works, and adding new entrances.

In the original design, Bunshaft placed daily business away from the street on a cantilevered floor floating over a black granite safe whose stainless steel door, designed by Henry Dreyfuss, sat on Fifth Avenue for all to see. Two escalators running parallel to the avenue swept visitors to and from a discreet side entrance on 43<sup>rd</sup> Street. On the banking floor a 70-foot-wide multi-paneled bronze screen designed by sculptor Harry Bertoia served as a textured backdrop to the clean lines.

In October of last year, as Vornado bought the property from Tal Prop Equities, preservationists panicked when *AN* reported that the screen was

being plucked from the site by JPMorgan Chase, the building's former owner and later its tenant. Finally in February, the city responded by landmarking the interior, only to approve major renovations proposed by Vornado two months later. Much of the interior was gutted to accommodate the reconfigured escalator, no longer in profile from Fifth Avenue but running west to east. The Bertoia will be replaced with a clean lined anodized aluminum version that looks more like a digital printout than a hand-crafted sculpture. Two entrances are to be added to Fifth Avenue and the ground floor space is to be divided to accommodate two tenants, with Joe Fresh occupying half of the first floor and all of the second.

In Bunshaft's original design, visually weighted elements defined the space in the manner of a three-dimensional Mondrian. Now these elements are to be eliminated or reconfigured.

On July 7, CECPP filed suit, and by mid-August State Supreme Court Justice Billings issued a stop work order based in part on claims by Pratt Institute professor Eric W.

Allison, a founding member of CECPP, that his "professional use and enjoyment of this unique site [is] integral to his teaching and course of study" and his work would be "directly curtailed" by the alterations.

The case was quietly limping along until a *New York Times* article quoted an email exchange between Landmarks staff and Meredith Kane, a former Landmarks commissioner. Kane is now legal counsel for Vornado. At a September 30 hearing, Maria T. Vullo, Vornado's rep, alluded to the press coverage. "They can't win this case so they're off into other realms," she said. Justice Billings said that there was nothing out of the ordinary in the former commissioner lobbying on behalf of her current client. "Her clients were very smart in retaining her," said Billings.

In allowing that the professor had a legal leg to stand on, Justice Billings cited *Save the Pine Bush v. Common Council City of Albany*. The judge wrote that though that case addresses the protection of a natural resource under the State Environmental Quality Review Act (SEQRA), landmark preservation is "closely

analogous." She added that Allison's "desire to use or observe, even for purely aesthetic purposes, is undeniably a cognizable interest" for purposes of legal standing.

Michael Gruen, the attorney representing CECPP said that he wasn't sure if *Pine Bush* had ever before been applied to an urban landmark building. "There's absolutely no reason why it would not apply on a broad basis, especially on land uses issues," he said. "SEQRA specifically talks of landmarks, and other cultural aspects have to be considered. There you have a legislative action that considers historic preservation to be part and parcel of environmental preservation." The city and Vornado are contesting this definition of legal standing at the appellate level. "It is our position that none of the petitioners have standing, and that case doesn't apply to the specifics of this case," said the city's counsel, Virginia Waters. Meanwhile, construction work continues unabated because CECPP was unable to produce a required \$370,000 bond to stop it. With the exception of the safe door, all of the original interiors are already gone. **TOM STOELKER**



COURTESY STUDIOS ARCHITECTURE

## UNVEILED

## NORTH BETHESDA MARKET II

The North Bethesda suburb of Washington D.C. is currently witnessing a flurry of commercial and residential development, a result of the White Flint Sector Master Plan passed by the Montgomery County Council in March of 2010 which permitted an increase in density for the area. Among the developments are two mixed-use complexes called North Bethesda Markets, the first of which opened in 2010 to great success, with a

second phase on the way. The firm Studios Architecture is leading the design of the upcoming North Bethesda Market II, which combines a 26-story, 300-foot-tall residential tower with an office building, a theater, restaurant, retail space, as well as a public plaza, on a 4.4-acre site.

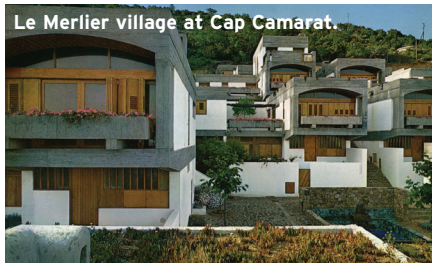
Studios is working with Olin Partnership on the landscape design to create green roofs for each building and an internal plaza that will provide a sheltered space from Rockville Pike at the east. The plaza will incorporate tree-lined promenades and a basin-less fountain in the center.

Through greater density, Studios Architecture seeks to bring a city landscape to the suburbs: "We want to create a world class public-private space in the suburbs—to bring an urban feel, a sense of place, to the area," said Brian Pilot, the managing director. Designed from the inside-out, the 400,000-square-foot highrise residence is sloped to allow for greater sunlight and to maximize space. The proposed south-facing stepped facade with balconies looks inward to the plaza, providing residents with views of the pedestrian activity below.

The Market will be located just under a half-mile from the White Flint Metro Station and will also include a bike sharing program, providing the benefit of transit proximity and various public transportation options that although common in cities are rarely found in suburbs. "It's about the pedestrian, not the vehicle," Pilot emphasized, "It's a big change for the neighborhood."

ARIEL ROSENSTOCK

Architect: Studios Architecture  
Developer: JBG Companies  
Location: North Bethesda, Maryland  
Completion: Early 2014



COURTESY CATHERIN BLAIN

## JEAN-LOUIS VÉRET, 1927–2011

Jean-Louis Vêret, who died on September 4 on the French Atlantic coast, was a founding member of the Atelier de Montrouge, an architect's collaborative based in the eponymous suburb of Paris, and which brilliantly interpreted from the late 1950s to the late 1970s both the language of Brutalism and the urban discourse of Team 10.

Together with Pierre Riboulet and Gérard Thurnauer, whom he befriended at the Arretche-Gromort atelier of the École des Beaux-Arts, Vêret designed a project for a university in Fes in 1952, the first modernist thesis ever to be submitted to the Paris academy. Through experience acquired in working with Michel Écochard, then the head urban planner in Morocco, the three young graduates shaped a new agenda in French architecture and planning. Then joining forces with Jean Renaudie, they created one of the few authentically collective practices of the times.

Vêret's trajectory was however more complex. Recruited by Le Corbusier, from 1953 to 1955 he supervised the construction of the Sarabhai and Shodhan houses and the Millowner's palace in Ahmedabad. His familiarity with the Corbusean syntax reads perfectly well in the most important scheme he built within the Atelier de Montrouge, the holiday resort of

Cap Camarat (1959–65), where he brilliantly developed themes shaped in Le Corbusier's unbuilt Roq et Rob project, playing with concrete and local stone.

In 1959, Vêret received the Harkness fellowship and worked with Serge Chermayeff at Harvard University. During that year, he also engaged on a memorable road trip across the Continent, where his path crossed Hans Hollein's. With his colleagues from Montrouge, and in parallel to the work at the Atelier d'Urbanisme et d'Architecture created by another group including the architect Paul Chemetov and the planner Jacques Allégret, Vêret produced alternative designs challenging the then hegemonic model of the French high-rise social housing schemes.

Despite the recognition the Atelier's work received when awarded by the French Grand Prix d'Architecture in 1981, its founders parted ways. Vêret engaged then in multiple activities, teaching at Harvard and in the schools of Nancy and Paris-La Villette, and conducting a meticulous restoration of Le Corbusier's Villa Savoye (1987–94). In 1985, he curated the landmark exhibition "Architecture in India." As an independent architect, he undertook a critical continuation of his former employer's themes, for instance, with the complex combination of Brutalist elements assembled in his scheme for the national film archive at Bois-d'Arcy (1985–92).

More modest in its scale and urban setting on the ground floor of an Haussmannian building, his cosmetics shop for Shu Uemura on boulevard Saint-Germain (1986) in Paris, remains ones of the most elegant and subtle statements of late modernism in all of Europe and a fitting metaphor for Vêret's rigorous yet informed and elegant contribution to architecture.

**JEAN-LOUIS COHEN IS THE SHELDON H. SOLOW PROFESSOR IN THE HISTORY OF ARCHITECTURE AT NYU'S INSTITUTE OF FINE ARTS.**



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GILBERT MCCARRAGHER

PAWSON PAYS HIS RESPECT TO WREN'S ST. PAUL'S CATHEDRAL

## REFLECTIONS IN A CRYSTAL EYE

While several architects were invited to strut their stuff at last month's London Design Festival, John Pawson chose cleverly to show off instead the work of Sir Christopher Wren, and that deflection attracted all the more attention.

In a usually off-limits corner of St. Paul's Cathedral, the less-is-best architect placed a baptismal-like drum with a polished steel surface beneath the coiled Geometric Staircase. Working in collaboration with Swarovski, he placed

atop the mirror not one of their famed sparkly crystals—"I wasn't going to use those!"—but a liquid smooth 400 millimeter-wide precision concave lens. (Forget the chandeliers, the company makes its real money on military telescopes and medical microscopes.) With a spherical concave mirror positioned at the top of the stairs, the reflection allows a sumptuously close reading of the underside of Wren's meticulously carved Portland stone stair. Every inch the Enlightened Man,

Wren himself loved scientific instruments and might have been first in line to enjoy the minimalist spectacle here that is in honor of the 300<sup>th</sup> anniversary of the cathedral's completion. Visitors to London can join his ghost in the South West Tower through January 2012

JVI



### AT DEADLINE

## RIVERSIDE REVAMPED

Downtown Stamford's long neglected riverfront began to get some TLC on October 15. The city broke ground on the first phase of the Mill River Park and Greenway. The master plan by OLIN brings a variety of programming themes to the park, including a 9/11 Memorial Grove, a Sensory Garden, and an amphitheater. The project seeks to connect neighborhoods once separated by the river by weaving together jogging paths, fishing sites, and a kayak launch. This deep-rooted city has tried to enliven the waterfront twice before, once in the 1860s and again in 1929. It looks like the third time's a charm.

## OFF THE RAMP

In a robbing-from-Peter-to-pay-Paul scenario, the city and the United Nations signed off on an October 5 deal that will bring in \$70 million to help pay for \$200 million East River Greenway, thus closing a green gap in a riverfront park intended to stretch from 38<sup>th</sup> Street to 60<sup>th</sup> streets. In a deal that would make Robert Moses proud, the city is selling a playground that bears his name in order to pay for the section from 53<sup>rd</sup> to 60<sup>th</sup>. A pocket park off Sutton Place will be linked to 60<sup>th</sup> Street via a riverside walkway running next to the FDR. As reported earlier, the tony tenants of Tudor City are none too happy about having their river views blocked by a new UN building and the folks over on Sutton Place aren't exactly thrilled with the idea of hoi polloi peering into their windows.

## LANE CLOSED

Philly's moving full speed ahead on closing traffic lanes and handing them over to the bicyclists. In a move that has garnered surprisingly little resistance from building owners, PlanPhilly reports that the Center City District temporarily shuttered the left-most lanes of Market Street and JFK Boulevard in a test run that'll look familiar to New Yorkers. If all goes as planned, landscaped traffic buffers will separate cars from bikers, which should come as a welcome relief from the desolate and dreary JFK corridor.

## BEACH PATROL

Long Island Modernism gets the Hollywood treatment...well, the Denver treatment, actually. Design Onscreen, a Denver-based company dedicated to producing films on architecture, announced a documentary directed by Jake Gorst, whose grandfather Andrew Geller gained recognition for his modernist beach houses in the Hamptons. The film is slated for an early 2012 release and will focus on the Long Island work of Horace Gifford, Frank Lloyd Wright, Phillip Johnson, and Edward Durrell Stone, to name but a few.

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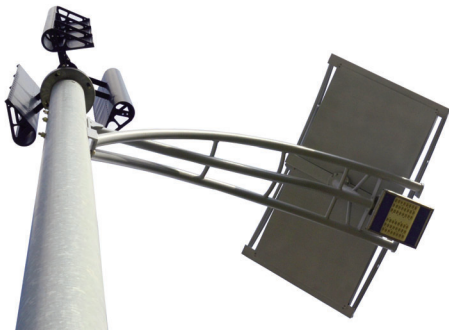
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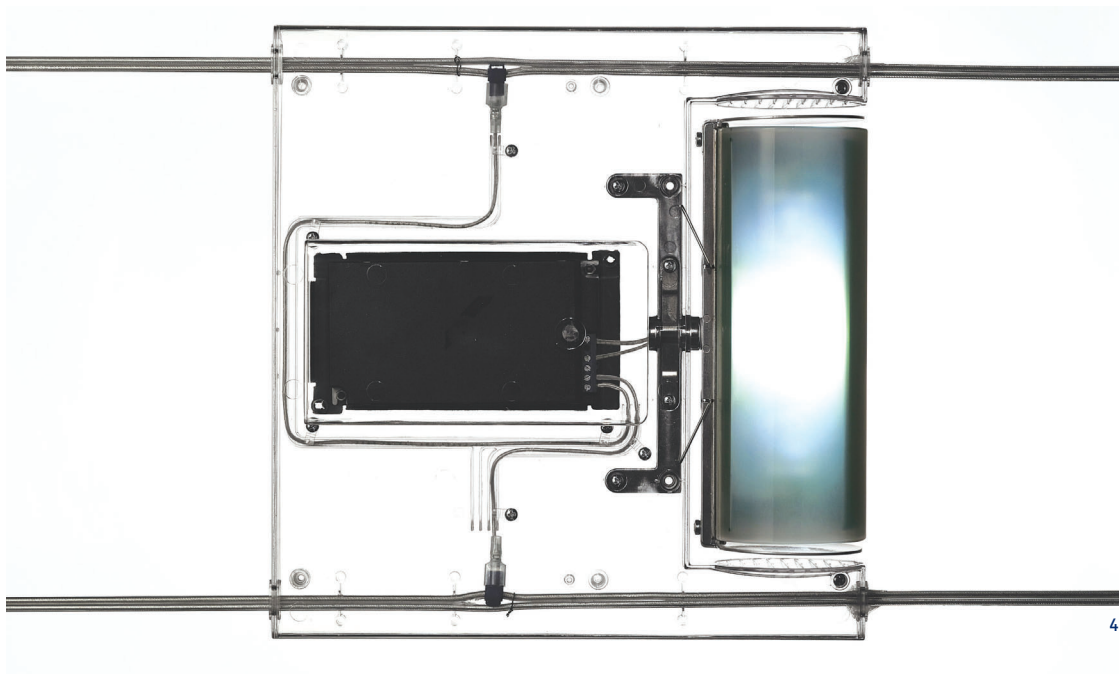
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[www.nemo.cassina.it](http://www.nemo.cassina.it)

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#### 6 HÄFELE AMERICA BALANCE LED LIGHT

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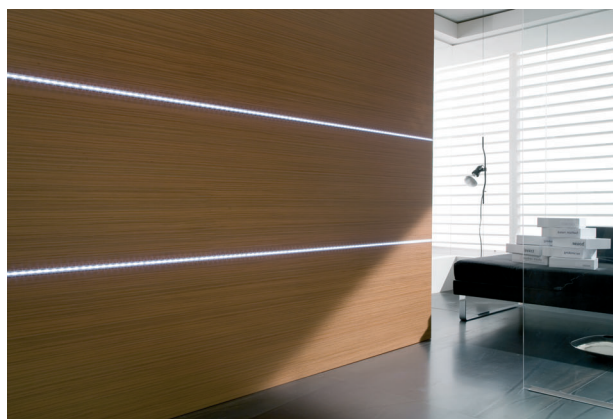
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THE ARCHITECT'S NEWSPAPER OCTOBER 19, 2011

# SHARING THE SPOTLIGHT

Architects and lighting designers balance multiple needs and goals to put the best shine on their projects.



MANSUETO RESEARCH  
LIBRARY  
UNIVERSITY OF CHICAGO

MURPHY/JAHN  
LICHTPLANUNG

Minimalism was the rallying cry at the University of Chicago's new Mansueto Research Library. Chicago-based architecture firm Murphy/Jahn buried the book stacks—enough for 3.5 million volumes—in a cavernous subterranean vault and enclosed the only above-grade level, which houses a reading room, circulation desk, and book care facility, in a glass-encased steel grid shell structure. While the fritted glazing allows ample quantities of controlled natural light to flood the library during the day, at night an electrical lighting scheme was required. German lighting design firm Lichtplanung had to devise a way to implement an

artificial lighting scheme within the space that would not mar the pristine quality of the architecture. "The challenge was to have a very simple and minimalistic solution," explained Michael Rhode of Lichtplanung. "Helmut Jahn loves light, but he does not like to see light fixtures."

Fulfilling the library's lighting needs required both direct and indirect sources that could both fill the space with general illumination and also highlight certain areas. The design team at Lichtplanung had to study the architecture carefully

in order to find places to discretely integrate luminaires. For the indirect lighting, the team settled on nesting their sources—low profile compact fluorescent fixtures—atop the ventilation kiosks that intersperse the reading room. From the top of the kiosks the lamps shine up to the roof of the grid shell. While black on its outward facing side, the glass's fritting is grey on the interior side, creating a surface that captures the uplight and diffuses it throughout the space.

Direct lighting proved more of a challenge to the team since the

clean lines of the grid shell structure didn't offer any handy place to conceal fixtures. The only option, in fact, was to integrate the sources into the steel structural members. This meant choosing the smallest possible lamps with the highest possible output. The team selected HIT spotlights (tubular metal halide high intensity discharge lamps) outfitted with antiglare reflectors, which pump out an incredible 100 lumens per watt. The lamps range from 70 to 150 watts, with those closer to the floor of lower wattage and those towards the top of the

**Top:** The dome is set aglow with low-profile fluorescent fixtures integrated into ventilation "kiosks." **Below left:** Task lamps were custom designed by the architects together with the desks. **Below right:** HIT spotlights proved highly efficient yet unobtrusive.

dome of higher wattage.

These two sources provide all of the general illumination for the library. The team also implemented task lighting throughout the space, such as at the reading and circulation desks, where more focused light was needed. **AARON SEWARD**



COURTESY UNIVERSITY OF CHICAGO





VANKE CENTER  
SHENZHEN, CHINA

STEVEN HOLL ARCHITECTS  
L'OBSERVATOIRE  
INTERNATIONAL

The Vanke Center in Shenzhen, China is a culmination of architect Steven Holl's long-time pursuit to defy gravity. Although physically elevated above ground on broad concrete pillars, the secret behind this levitation effect is the building's lighting design. "Steven thinks of light as an integral material, like stone or glass," said Jason Neches a principal at L'Observatoire International, the New York-based lighting design firm. The firm's contribution to the design is evident: the solid concrete-core supports, for example, which house the circulation up to the first floors, are wrapped in glass and lit to give the impression that the building floats. "Steven wanted uplighting, which provides a dramatic effect," said Neches. "But since people are drawn to light, they would have looked down when we wanted them looking

up at the building. So it is lit top-down."

The value of intrinsic lighting design seems obvious, but lighting designers are too often enlisted after a project has already been developed. With complex projects such as Vanke, the solution was to work with the architects from the outset. "Steven brings us in very early on in the design process for most projects, usually just after the concept stage," said Neches.

Vanke's complex interior spaces posed a particular challenge for L'Observatoire in spite of the firm's familiarity with Holl. "Its diverse program meant that different parts of the project were advancing with different schedules," said Neches. As well, its setting in China meant that traditional practice puts the finishing touches in the hands of local designers "to nurture local industry," as Neches put it. In the underground auditorium, for example, L'Observatoire only took it through design development before handing it back to Holl's Beijing office for final specifications of the lighting fixtures.

According to Neches, Holl has a clear vision before the designers even come to the table, and they are asked to provide feedback on the quality of light rather than have vital creative input. "However," said Neches, "there is always flexibility so we can affect a change if we think it will make the space better." In the case of the "bowtie" staircase area, which was difficult to read in plan and section, L'Observatoire used a 3-D physical model to test and demonstrate various

lighting fixtures and options for the interior. As a result, track lights have been integrated into folds and facets of the bowtie with areas of highlights, while in a cove at the wall, there is an uplight to encourage people to gather.

The Vanke's relatively monochromatic interior relies heavily on lighting to create different atmospheres. "We have a lot of opportunities with Steven," said Neches.

**Above:** Holl's horizontal skyscraper sits on legs of concrete, glass, and light. **Below left:** Lobby elevators with the building plan mapped in lights; **Below right:** The "untied bowtie" staircase blending natural and artificial light.

"These are the benefits of working with an architect who thinks of light as another building material." **GWEN WEBBER**



IWAN BAAH



THE ARCHITECT'S NEWSPAPER OCTOBER 19, 2011



NEIL YOUNG/FOSTER &amp; PARTNERS

At the recently-opened Art of the Americas wing at the Museum of Fine Arts in Boston, natural light flows through the space at controlled intervals, integrated seamlessly with artificial lighting. In designing the new wing, Foster and Partners worked closely with lighting designer George Sexton to weave together natural and artificial illumination, focusing spaces for both contemplation and concentration.

"Like any art museum, light is both your friend and your enemy," said Michael Jones of Foster and Partners. With artwork ranging from light-sensitive works on paper to steel sculpture, a full range of responses was required. None of this is unique to the MFA, but the amount of natural light integrated throughout with artificial through a series of ceiling louvers, glass enclosed links, and windows makes the design a standout.

"We wanted to make the building visually permeable from the inside and outside," said Jones. With period rooms next to painting galleries, which in turn lead toward the generous light-filled Shapiro Courtyard, the transitions from naturally lit space to incandescently lit space needed to be as smooth as possible. "These were carefully orchestrated so there wasn't a

jarring effect, so that it was seamless and generous," said Sexton.

The courtyard sets the dramatic tone with several layers of light control balanced atop soaring glass curtain walls. The atrium, essentially an income-generating space, needs to function year round. The ceiling layers several systems of light with two bands of Barrisol fabric panels filtering daylight plus dimmable fluorescents to supplement it in winter. Between the fabric panels, submerged tracks hold metal-halide downlights for broad distribution, adjustable tungsten spots for ambience, and low voltage spots for sculpture. Between the fabric bands a customized louver system runs through the court before continuing on through the Twentieth Century galleries on the third floor.

The louvers are perhaps the most complex aspect of the design. In the courtyard they are fixed, but once inside the gallery, motorized louvers provide a rare museum opportunity: a view of the sky. The fixed louvers were fabricated by Simplex in Canada, while the motorized components were made by Nysan/Hunter Douglas. In the Twentieth Century galleries the track lights are no longer flush with the louvers, but drop slightly.

As the light-filled courtyard sits

just off the central galleries, indirect light floods all three levels. Close proximity to the older buildings also permits indirect light to pour through side windows. Throughout, a color temperature of 3,000 Kelvin is maintained, though the indirect natural light swings from 3,000 to 6,500, meaning even upon repeated visits to the museum, visitors will rarely have the same experience twice.

From the outside, the museum strives for warmth over chilly monumentality. "In order for the building to have an identity, we wanted it to glow from within," said

Sexton. "We utilized wall lighting to give it a residential glow." The warm light bounces off the back of the gallery walls which sit nestled within the glass box of the exterior curtain wall.

"It's an iterative process," Jones said of the collaboration with Sexton. "George would reign us in, telling us when what we wanted to do was absolutely not possible." Sexton was present for the biweekly meetings with client, architect, and curators. "The result is you have this constant awareness of the light," said Jones. "It's just a continuum, you have a constant

**Above:** A system of fixed and motorized louvers allows daylight to blend with incandescent lights. **Below left:** Barrisol fabric panels filter daylight and dimmable fluorescents. **Below right:** The same approach is used in circulation spaces.

source but you just tweak the amount at any given time. It's a gentle flow, so there's no jumpy breaks, and that was hard to do. People walk around, and I don't think they realize the engineering that it went through."

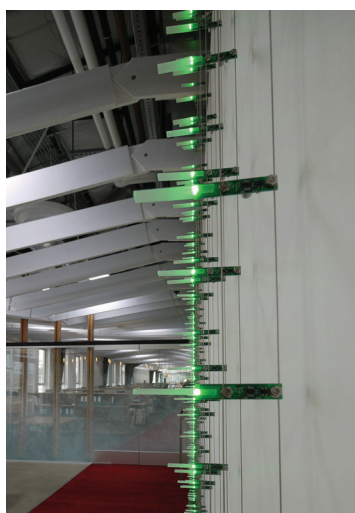
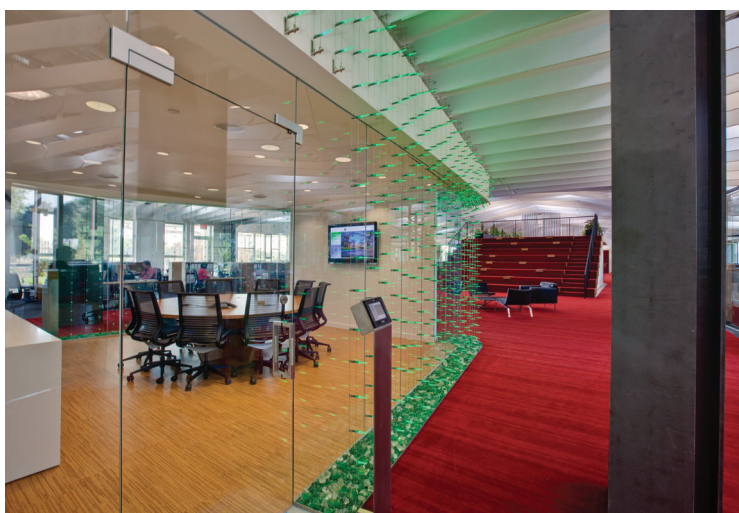
**TOM STOELKER**







LUKE GIBSON



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LEWIS TSURUMAKI LEWIS  
ARCHITECTS (LTL)  
LUMEN

Reinventing a shed to create a vibrant, functioning office is no mean feat. In East LA, the New York firm LTL Architects has transformed a former maintenance building through a series of dynamic light installations that help to define office and communal spaces for staff at Claremont University Consortium. "Lighting design has an integral role within architecture," said Paul Lewis of LTL, a practice whose buildings often stand out for their feature lighting and theatrical signage—including its recent Arthouse in Texas and the fluorescent-tube displays, Light Structures. On larger

projects, Lewis' practice often works closely with the lighting experts Lumen. For the Claremont building, the challenge was to get balanced light across the whole 42,000 square feet. "We wanted to achieve a distribution of light that was equivalent to the natural light," said Lewis. "We knew we wanted to keep the natural light, the LA sunshine. It was a matter of figuring out ways to damper it and have dimmable meeting rooms."

The inherited building, with its poured floors and non-flexible services core left only the ceiling and walls for a canvas. LTL's solution

was to pierce the the roof with solar tubes rigged up to a sensor system, EcoTech, which detects light levels and responds by phasing light in and out from three-foot circular discs of fluorescents installed at intervals between the tubes. In the center of the office, the light is diffused through baffles, hung to form a lowered ceiling, or "cloud" as Lewis and Nelson Jenkins of Lumen call it. To avoid designing through addition, Lewis brought Lumen on at an early stage in the project. "Some of the initial ideas behind the LED screen came from conversations with the lighting designer about how to activate a space," said Lewis. Taking on a consultants role, Lumen's expertise in lighting technology as well as its creative input took LTL's ideas and made them into realities. "They had an idea that the lighting would look random," said Jenkins, "and we'd tell them what equipment to use and how to integrate it."

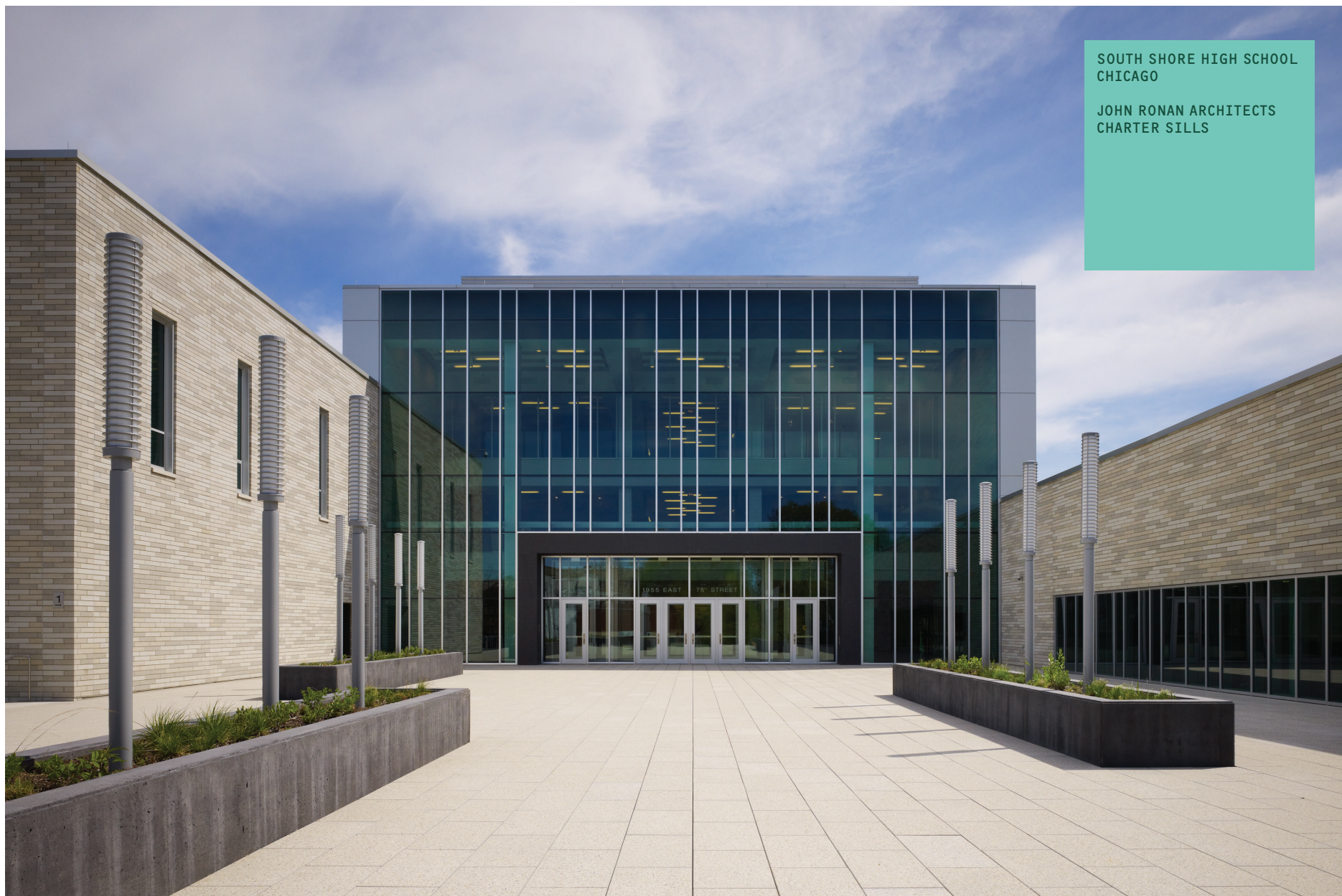
The Claremont block isn't just a harmonious environment of subtle tones and hidden light sources, there is also an aspect of drama, too. Jason Krugman Studio's LED wall wraps porcupine-like bristles of blue lights around the central core of the otherwise column-free space. "We wanted to animate it through

**Above:** On the exterior, solar tubes are responsive to light levels. **Far left and left:** The inside core is wrapped in a prickly skin of interactive LED bristles.

interactive technology," said Lewis. Weaving this playful feature into the space was a collaborative effort in which Krugman took LTL's design and made it his own, developing LED pieces, the wiring, and logistics of the piece. "Lighting was a way to perform a certain function," said Lewis, "But it is also provides a psychological impact based on its aesthetic; LEDS, for example, are seen as spatialized artwork, as well as bringing light in a pragmatic sense." The client's most important motivation was the desire to erase the associations of the building as a disused maintenance block. It's unlikely employees will mistake it for a maintenance building, however. Even the entrance draws office workers in with its slatted wooden wall threaded with lights. **GW**



THE ARCHITECT'S NEWSPAPER OCTOBER 19, 2011

SOUTH SHORE HIGH SCHOOL  
CHICAGOJOHN RONAN ARCHITECTS  
CHARTER SILLS

STEVE HALL/HEDRICH BLESSING

The new South Shore High School elevates the everyday experience of public education through sensitive use of space, light, and materials. Designed by John Ronan Architects, this finely wrought piece of public design is even more remarkable as it is a prototype for new high school construction throughout the city.

With a goal of maximizing natural daylight, the architects and lighting designers layered in artificial lighting to accentuate public spaces and to efficiently pinpoint classroom functions. Students enter by crossing a landscaped plaza, punctuated by parallel rows of column-like outdoor light fixtures. “We wanted the students to feel like they were important when they entered the building,” Ronan said. In plan, the school is a series of

three bars, which Ronan says symbolize the importance of a balanced mind, body, and spirit. One area holds classrooms, another athletic facilities, and the third houses art and performance spaces and the library.

Ronan worked with the lighting designers CharterSills, with whom he has collaborated on several projects, to create the lighting scheme, which adds visual interest, and offers precise controls and energy savings. Inside, standardized fixtures—like exposed fluorescent tubes—are used in artful ways. In the library and Commons, an informal gathering space, the fluorescents are staggered to break up the monotony. “We wanted to eliminate the tunnel effect,” said Mark Sills, principal at Charter Sills.

Daylighting is used throughout the building

both to improve student experience and to conserve energy. Spaces like hallways, which in many schools are treated like an afterthought, here have generous natural light from clerestory windows, which also allow light to penetrate classrooms from the interior. Art and music rooms have floor-to-ceiling glass windows, and all the classrooms have sensors to take advantage of the high levels of natural light and cut energy use. Each classroom has two or three layers of light: perimeter lighting, overhead or task lighting, and lighting along the teaching wall. Each layer of lighting can be adjusted individually. “It allows people to take control of the space. It’s not a one-size-fits-all approach,” Sills said. “Our work dovetails very well with John’s,” Sills said. “We try not

**Clockwise from top left:** Fluorescent lighting is staggered to enliven the Commons; seniors adjust lighting in classrooms according to accessible natural light; clerestories add natural light to hallways; the entrance plaza is lighted with rows of column-like fixtures.

to get fussy with elaborate fixtures, but we also don’t hide them. There’s no need to try to make something it’s not.”

Ronan used a similarly direct approach with the architecture. Concrete slabs and masonry walls are left unadorned and programmatic areas are clearly defined. The fundamentals of architecture, like those of a sound education, stand the test of time.

**ALAN G. BRAKE**



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## COLLABORATION

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OCTOBER 2011

## OCTOBER

## WEDNESDAY 19

## SYMPOSIUM

## Lunchtime Gallery Talk:

**The Once and Future Pennsylvania Station**

12:30 p.m.

New York Transit Museum Gallery Annex and Store  
Grand Central Terminal  
87 E 42nd St.  
www.nycharities.org

## EVENT

**New York New Work****Reception: 2011****Subway Exhibition**

6:30 p.m.

AIA New York

Location TBA

cfa.aiany.org

## FILM

**Unfinished Spaces**

(dir. Alysa Nahmias and Ben Murray, 2011)

90 min.

6:30 p.m.

Architecture and Design Film Festival  
Tribeca Cinemas  
54 Varick St.

www.adfilmfest.com

## FRIDAY 21

## LECTURES

**Nina Bassuk****Horticulture:****Plant Selection****and Site Design for****Complex Urban****Environments**

1:15 p.m.

The Center for Architecture

536 LaGuardia Pl.

cfa.aiany.org

## Eric Rothstein

**Environmental Engineering:****Habitat Restoration and****Green Infrastructure**

2:15 p.m.

The Center for Architecture

536 LaGuardia Pl.

cfa.aiany.org

## Colin Cathcart

**Architecture and****Planning: Furry Buildings:****How Collaboration****Has Advanced****Green Buildings**

3:30 p.m.

The Center for Architecture

536 LaGuardia Pl.

cfa.aiany.org

## SUNDAY 23

## EVENTS

**Nostalgia Ride to****the Bronx**

10:00 a.m.

New York Transit Museum

Corner of Boerum Place

and Schermerhorn St.

Brooklyn, NY

www.nycharities.org

## MONDAY 25

## LECTURE

**Enrique Norton****Breaking Borders****Keynote Lecture**

6:00 p.m.

Pratt Institute

School of Architecture

200 Willoughby Ave.

Brooklyn, NY

www.pratt.edu

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## TUESDAY 25

## SYMPOSIUM

**Oculus Book Talk:****Janette Sadik-Khan in****Conversation with David****Byrne, Bicycle Diaries**

6:00 p.m.

The Center for Architecture

536 LaGuardia Pl.

cfa.aiany.org

## THURSDAY 27

## EXHIBITION OPENING

**Splash! All About Color**

Porter Contemporary

648 West 28th St.

www.portercontemporary.com

## FRIDAY 29

## SYMPOSIUM

**Urban Waterfronts****2011 Conference****Keynote Presentation**

8:45 a.m.

New York Marriott Downtown

85 West St.

www.waterfrontcenter.org

## SATURDAY 29

## EVENTS

**Tools at Schools at MAD**

11:00 a.m.

6th Floor Open Studios

Museum of Art and Design

2 Columbus Cl.

www.tools-at-schools.com

www.madmuseum.org

## Walking Tour

**The NYU Superblocks****& SoHo;****Modernist Urban****Renewal and More Recent****Urban Interventions**

10:00 a.m.

The Center for Architecture

536 LaGuardia Pl.

cfa.aiany.org

## LECTURE

**Marianne Eggler****Shaping Modernity:****Design 1880–1980**

The Donald B. and

Catherine C. Marron Atrium

MoMA

1:30 p.m.

11 West 53rd St.

www.moma.org

## EVENT

**Critical Halloween:****Costume Party**

10:00 p.m.

Storefront for Art

and Architecture

97 Kenmare St.

www.storefrontnews.org

## SUNDAY 30

## EVENT

**Brooklyn Historical****Society Tour**

2:00 p.m.

Brooklyn Historical Society

128 Pierrepont St. at

Clinton St.

Brooklyn, NY

www.brooklynhistory.org

## MONDAY 31

## WITH THE KIDS

**Halloween Haunted****Walk and Carnival**

12:00 p.m.

Prospect Park

Brooklyn

www.prospectpark.org

## EVENTS

**Halloween Parade****Meet-up**

7:00 p.m.

The Center for Architecture

536 LaGuardia Pl.

cfa.aiany.org



COURTESY MAD

**CRAFTING MODERNISM:**  
**MIDCENTURY AMERICAN ART AND DESIGN**

Museum of Arts and Design

2 Columbus Circle

Through January 15, 2012

*Crafting Modernism: Midcentury American Art and Design* presents the evolution of the design industry spanning 25 years, from the late 1940s to 1969. The show explores the contributions of artists and designers using craft media—defined here as clay, fiber, wood, metal, glass, and alternative materials—within a culture focused on mass-production in the years following World War II. Through their work, designers and craftsmen reacted to the plethora of machine- and mass-produced consumer appliances, furniture and textiles; at the same time a there was a growing consumer interest in the individualistic aesthetic of handmade works. Craft, which spanned the fields of product design to architecture, became a medium for social commentary, philosophy and wit, as seen in the *My Mu* terracotta vase by Isamu Noguchi (above), an idiosyncratic, three-legged ceramic containing a central cavity that provocatively references the Zen concept of mu, meaning “nothingness.” In addition to Noguchi, the exhibition features the work of Harry Bertoia, George Nakashima, Ray and Charles Eames, and Alexander Calder, among others.



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Co-Hosts







The TV-am building by Sir Terry Farrell (1983).

OXYMAN

Chunka-chunka-chunka, chiboom-chiboom-chiboom. John Richardson once said that the most depressing sound he ever heard was of cash registers in the lobby of The Met. He had not heard eighties dance music in the lobby of London's V&A. What few subtleties the music has are filtered by Edwardian architecture. Then Annie Lennox sang.

This was the opening of the Post-Modernism exhibition. Over-served with Green Point fizz, uninhibited bankers bopped as Lennox crooned. Barclay's Wealth is the sponsor of this exhibition, the last in the V&A's synoptic surveys of art history's agreed chapters. To see capitalism's commandoes in thrall to this final afflatus of the counter-culture was, I suppose, an authentic Postmodern experience all by itself.

"Avant-garde?" someone once asked derisively. Then added: "'avant' exactly *what*?" Thus the predicament of Postmodernism. What exactly is it following? This exhibition, like the cadaver of a brightly-painted transvestite tart on a mortician's slab, may help us decide.

Let me answer my own question. The Modernism we are now post was a call-to-order after the confusion of the 19<sup>th</sup> century when, for the first time, mass-production opened-up consumption to all social classes. In design, the idea of a single (aristocratic) standard of taste was disrupted.

In architecture, new technology allowed structure to be separated from style, not always helpfully. Modernism was not so much a violent break with the past as an attempt

to return to a lost classical tradition. It was, as the literary critic and novelist Malcolm Bradbury put it, "clearly more than an aesthetic event."

And Modernism had its origins in the epicenter of all mass-produced confusion: mid-Victorian Britain. What became Lennox' V&A began as a government department intended to reform taste among (depraved) manufacturers and (ignorant) consumers. With absolute moral certainty, The Department of Practical Art put good and bad design on a perp-walk in what became known as "The Chamber of Horrors."

This made the V&A unusual among major museums: from the beginning, it was campaigning ideas that were essential to Modernism—from the unlikely source of imperium's capital. So it is nicely appropriate that an ambitious—possibly over-ambitious—survey of Post-Modernism is on show here. Immediate impressions? How very bad so much of it is: a revived chamber of horrors.

Typical Postmodern object? Michael Graves may have shot his reputation in the foot with some poorly judged endorsements of supermarket apparel, but he should have been shot in any case for the leaden whimsy of his atrocious 1983 tweety-bird *bollitore* for Alessi, the General Motors of Postmodern accessories. Unnecessary, perhaps, to add that this kettle is unpleasant to handle and dangerous to use.

Typical building? Robert Venturi's 1985–1991 extension to London's National Gallery in Trafalgar Square, two miles down the road. Hailed by

some, including The Prince of Wales, as a remedy to architectural carbuncles, those with eyes to see are now wincingly aware of what the fastidious always knew: it is a pitifully ill-proportioned and architecturally illiterate dollop of pious schmaltz. It is also, among the citizenry, generally unloved, always a good test of quality in buildings. Snake oil!

Postmodernism's booster is Charles Jencks, the London-based American critic whose 1977 book *The Language of Post-Modern Architecture* popularized what was hitherto a collegiate hermetic cult. Jencks' tutor in London's Bartlett School of Architecture was the great Reyner Banham who, as the intellectual godfather of Pop Art and influential celebrant of Los Angeles' epic mess and clutter, has some personal claim as a pre-cursor to Postmodernism's schizophrenia. Banham told me, "The thing I regret most is letting Charlie [Jencks] have his PhD." The academic accolade, in Banham's view, lent unwarranted credibility to a bogged thesis.

On the other hand, no one is sure precisely where the term "modernism" originated, although some with a desire to impress suggest it belongs to an 1883 Danish literary text of impressive obscurity. "Postmodern" was perhaps first used by the historian Arnold Toynbee in 1939. Toynbee, however, is not mentioned in the V&A exhibition, although Donald Trump is. Many people will see here a direct connection between Postmodernism and heartless trash, although I must concede I have a track record in this area: In the early 1980s I was occu-

pying a pre-minimalist white box of my own devising, known as The Boilerhouse, in the basement of this very same V&A. Since the later 70s, I had been regularly visiting Ettore Sottsass in Milan. A veteran subversive, Sottsass had been the darling of the Italian "anti-design" movement. Over several evenings in his girlfriend's flat in the Piazza Diocleziano—you have to imagine magazine pictures of dinosaurs taped to the wall and a Rod Stewart vinyl LP playing while eating risotto—I heard Sottsass' plans to be yet more subversive. "Why should homes be static temples?" he asked in his beautiful, lilting, poetic English.

In 1981 he presented his "Memphis" collection at The Milan Furniture Fair. I gave him my copy of Chuck Berry's 1963 paedophilic 45rpm "Memphis, Tennessee" for the occasion. A perfectly contrived publicity stunt, Memphis' garish absurdity made public a huge insider joke of "quoting from suburbia." In 1982 we brought it over to The Boilerhouse, its first showing outside Milan. In Italy and London, Memphis caused a sensation. At first, Sottsass was mischievously delighted by the fuss and annoyance. But soon he repudiated it. "E molto ironico," he said in his beautiful, lilting Italian of Memphis' fabulous, corrupting, temporary fame. Ironic it was indeed. Memphis is prominent in the deeply trivial V&A show.

The same Boilerhouse was also to host a show about Taste. Here we put "good" taste on classical plinths and "bad" taste on trashcans. In the latter category was Terry Farrell's 1983 TV-am building, a ludicrous

decorated shed, Postmodernism's Chartres. Farrell threatened to hit me, so we called *The Daily Mail's* gossip columnist and photographer. That same Farrell, designer too of the plethoric Thames-side M16 building, explains today that Postmodernism was defined by "holistic connectivity and the broadening of all view points." Maybe, but it was also defined by a lot of unprincipled, tendentious, look-at-me crap.

The most interesting analysis I know of Postmodernism appears in Ihab Hassan's *The Dismemberment of Orpheus* (1971) which does not seem to be known to the organizers of the V&A show. Hassan sets up an interesting set of bi-attitudes to explain the Modernism/Postmodernism schism. It goes like this:

Form/Anti-form  
Purpose/Play  
Design/Chance  
Mastery/Exhaustion  
Finished work/Performance  
Creation/Deconstruction  
Presence/Absence  
Selection/Combination  
Interpretation/Misreading  
Paranoia/Schizophrenia  
Phallic/Androgynous.

There's no doubt in my mind on which side of the forward slash quality lies.

And the architect of TV-am? Now with an ornament of his own, "Sir" Terry Farrell tells us Postmodernism is all about "tolerance": a portfolio approach to taste. If there is one thing I cannot stand, it is tolerance. Still, if you are patient, visit *Postmodernism* to see an exercise in tolerance and discover that when anything goes, very little comes of it. Rules are an inspiration to genius, not an impediment. There were, it seems, few rules in Postmodernism. The installation has been designed in cavernous black chambers by the fashionable London architects Carmody Groarke. The crepuscular setting lends a spurious gravitas to what's mostly meretricious tosh. With Lennox in the distant background, I walked the floor with Stephen Greenberg, an exhibition designer of a different cut. He was tutting and shaking his head and saying how much he wanted his palate cleansed by some Miles Davis. I said I'd go for Scarlatti. Then I was reminded of what Henry James said of Burne-Jones: it's not painting, it's literature. This isn't design, it's journalism: a lot of tired one-liners, as fatigued as old newspapers.

Look at Graves, Moore, Farrell, and Venturi and ask yourself what's in common here. Alexander Pope had the answer: "A brain of feathers and a heart of lead." Let this be Po-Mo's epitaph. That, and the terrible sight of investment bankers getting hip to the beat.

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## DWELLING ON HOME

*DASH: Delft Architectural Studies on Housing*

Lara Schrijver, Elain Harwood, Dirk van den Heuvel, Pierijn van der Putt, Dick van Gameren, Christopher Woodward, eds.

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In the introduction to the inaugural issue of the journal *DASH—Delft Architectural Studies on Housing*, the editors assert that “the Netherlands has built up a housing tradition that is renowned throughout the world.” I would definitely agree with this statement, having worked on multi-family residential projects spanning from the American Midwest to Asia where modern and contemporary Dutch precedents were mined for inspiration. Yet the editors further contend in the first issue that repetition of tried solutions has become the norm, leading to “stagnation in the development of Dutch residential architecture.” *DASH* can therefore be seen as a call for a reinvestigation of the typology and for a consideration of overlooked issues, “such as those related to density, privacy, and mobility.”

The periodical, which started in 2009, coincides with a dramatically slower pace of housing construction just about everywhere but China, be it market-rate or state-sponsored projects. In this regard

*DASH* offers the potential for education and discovery that could influence architectural design in housing whenever it picks up again. At least this is the optimistic view.

To date, five issues of the journal of the Chair of Architecture and Dwelling at Delft University (TU Delft) have been published, at the rate of two a year. Each issue tackles a specific theme—in order: New Open Spaces in Housing Ensembles, The Luxury City Apartment, The Woonerf Today, The Residential Floor Plan, The Urban Enclave—through an even mix of long-form essays and case studies. The former are penned mainly by locals, but the latter pulls projects from the Netherlands and beyond, though the ratio depends on the issue's theme. For example, “New Open Spaces” draws exclusively from Dutch housing, but “The City Luxury Apartment” ventures elsewhere in Europe and overseas to North and South America for notable examples, which is fitting given the lack of this tradition in the Netherlands.

The case studies, what the

journal appropriately labels “Plan Documentation,” include floor plans, sections and other diagrams drawn, and colored in the same manner. While this consistency, perhaps a product of TU Delft's student labor, aids legibility and makes comparison across pages and issues possible, it also points to a reliance on the floor plan as the source of difference in housing. Certainly the sizes and relationships of rooms, distributions of unit types, building footprints, circulation paths, and other plan factors are important, but by their nature these drawings exist out of context, separate from many of the issues *DASH* aims to overcome. Hence the essays help to fill that void. With its balance of essays and projects, each issue can be read alternatively as a healthy dose of academic history and theory or an architectural stroll through various floor plans. Sometimes these two strands overlap, particularly when essays and case studies share a building in common; this is a rewarding experience, such as the latest issue's essay on and plan documentation of the Adelphi (Adam Brothers, 1768–1772) and Barbican (Chamberlin, Powell & Bon, 1955–1982), both in London.

These examples point to another commendable aspect of *DASH*: case studies are culled from recent projects to centuries long gone (the majority are 20<sup>th</sup>-century projects), so

inspiration and influence are allowed to leapfrog across time instead of following the common yet outmoded belief in linear progression, cause and effect. The Adelphi prefigures, through its system of “streets in the air” by the River Thames, the visionary yet unrealized urbanism of Le Corbusier and Antonio Sant'Elia but also mundane developments like Chicago's Illinois Center, which is decked over former rail yards. It is a cautionary tale for similar projects—Hudson Yards immediately comes to mind—that contend with industrial voids on expensive land.

Keeping the focus on the latest issue, The Urban Enclave presents large-scale projects from the 13<sup>th</sup> century—the Groot Begijnhof (community for unmarried women)

in Belgium—to recent, realized Dutch projects by OMA and de Architekten Cie—respectively Chassé Park in Breda and Funen Park in Amsterdam. In between are modern urban renewal projects from last century, like the Barbican, which is also described as “a remarkable and unique piece of city-building” in an essay by Elain Harwood. Of course such an appraisal would not be shared by über-traditionalist Rob Krier, who is interviewed a few pages later. Such is *DASH* that positions are not taken. Instead projects and essays cover a large spectrum, reflecting the multitude of approaches to analyzing and designing housing today.

**JOHN HILL IS A NEW YORK-BASED ARCHITECT AND WRITER, AND THE FOUNDER OF ARCHIDOSE.COM.**



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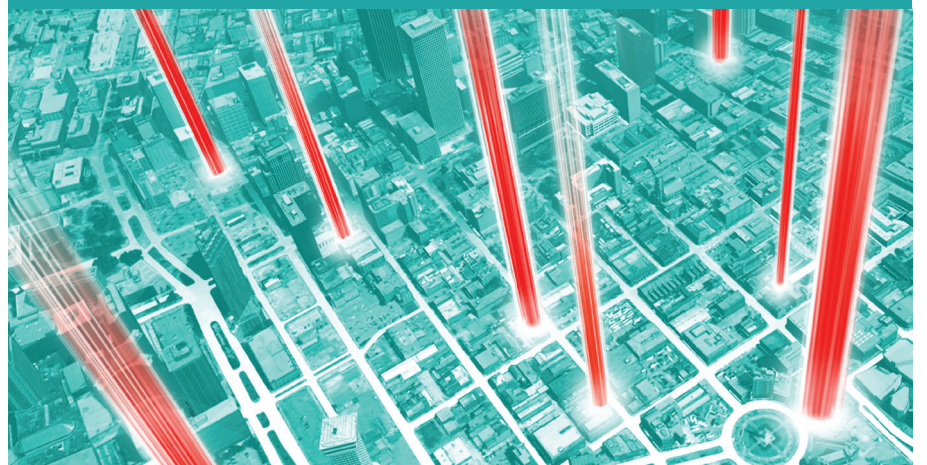
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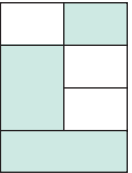


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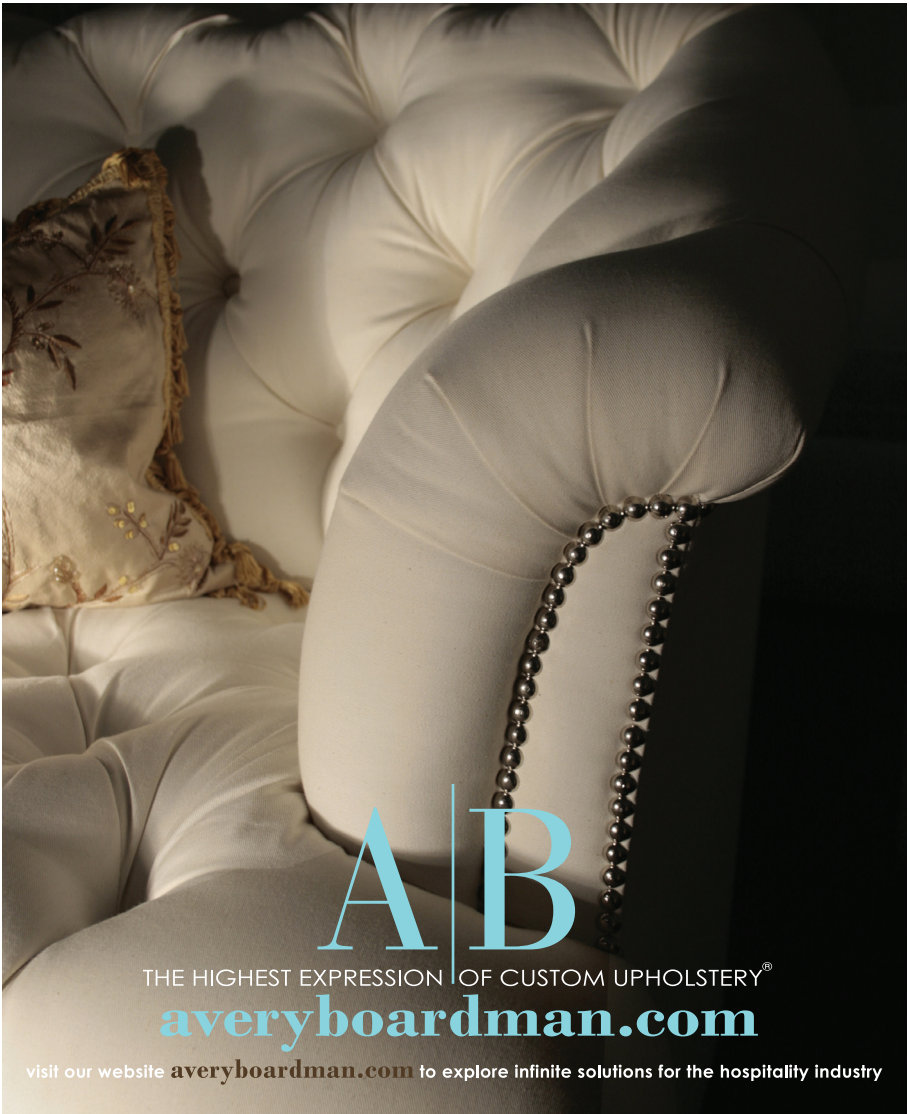


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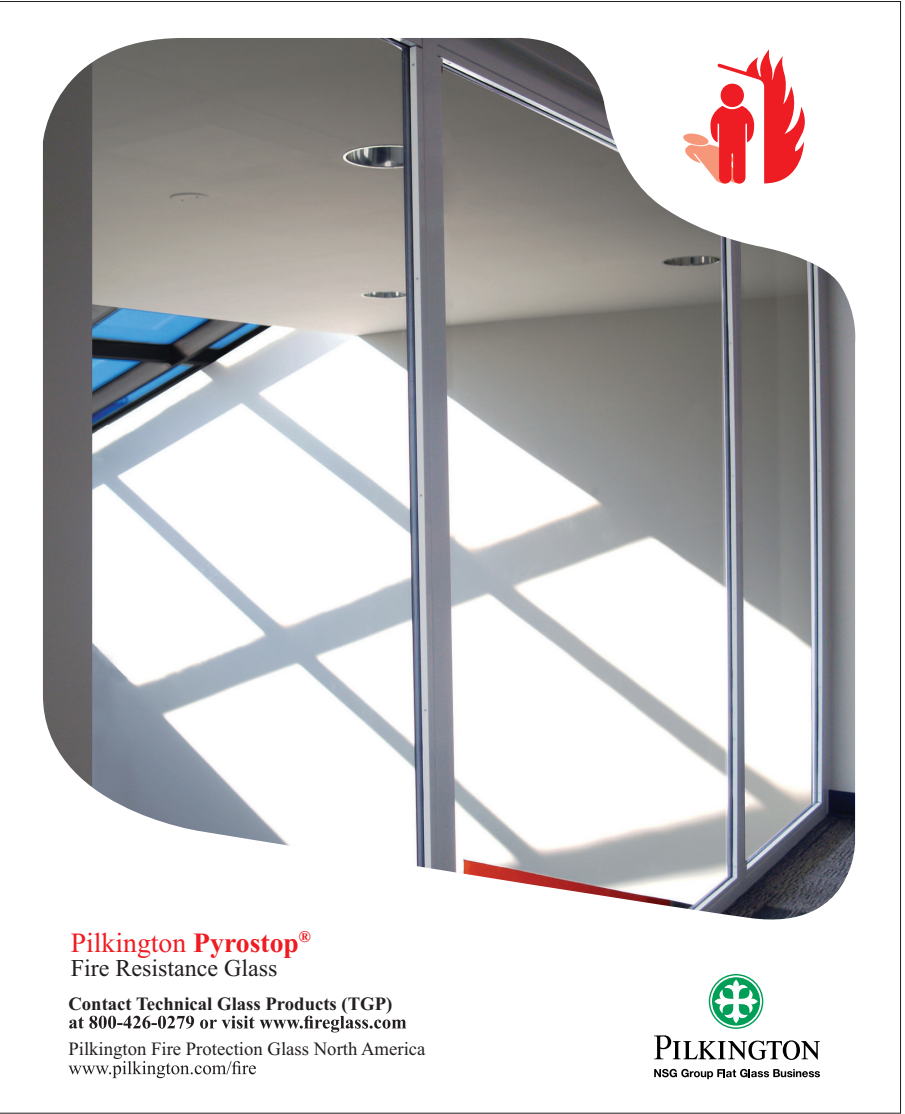
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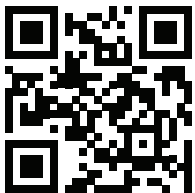


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TOM STOELKER

# OCCUPYING WALL STREET AT THE PRIVATE-PUBLIC FRONTIER

In future years, people will remember 2011 as the year in which physical public space reclaimed its lofty status in the public sphere thanks to the audacious actions of engaged individuals.

From Tahrir Square to Zuccotti Park, physical public space has aggressively reminded the world of its centrality in accommodating and nurturing political debate and protest.

Public spaces come in many flavors. They include city-owned streets, sidewalks, and parks. In New York and other cities, they also include a zoning-created variety known as privately owned public space. Through a technique known as incentive zoning, New York since 1961 has encouraged developers of office and residential skyscrapers to provide a now-substantial array of close to 550 plazas, arcades, and indoor spaces in return for valuable zoning concessions. The most valuable concession of all has been bonus floor area, and the City has thus granted more than 20 million square feet of extra building area for developers. Although the spaces differ in terms of the legal specifics that created them, the signature requirement is that they be usable by the public.

Zuccotti Park is one such privately owned public space, although referring to it as one in 550 understates the seismic role it is currently playing. The many actors in this unfolding drama – the activists of Occupy Wall Street using the space, space-owner Brookfield Properties, various agencies and officials of the City—including the police—as well as neighbors and other members of the public have a stake in understanding the possibilities and limitations for continued occupation. Initially at least, such greater understanding requires unearthing and characterizing the specific legal

actions that created the space.

Zuccotti Park owes its existence to an incentive zoning transaction memorialized in a 1968 Special Permit that traded zoning concessions other than a floor area bonus in return for this public space variously referred to as a “plaza,” an “open landscaped area with trees, sitting areas and the necessary lighting,” and “what amounts to a permanent open park in the heart of one of the most densely built-up areas in the world.” The Special Permit notes, importantly, that it is “principally because of this public benefit that the Commission has viewed this application with favor.” Although the developer simultaneously secured a substantial floor area bonus for its office tower, that bonus was actually for another plaza to the north that wraps around the tower, and not for Zuccotti Park. In 2005, the City approved an application from the current owner, Brookfield, to modify the space through such improvements as “the planting of 55 honey locust trees, the addition of 1,010 linear feet of fixed seating, 16 fixed tables with fixed seats, an abstract steel sculpture and new lighting.” Brookfield also changed the name of the space from Liberty Park (how prescient) to Zuccotti Park, after the company’s United States Chairman John Zuccotti, a prominent New York City attorney and former Chair of the New York City Planning Commission.

Given its legal provenance, how should one judge the current use of Zuccotti Park by the hundreds of people constituting Occupy Wall Street? The true answer is, no one knows. Unlike most other outdoor privately owned public spaces in New York City, Zuccotti Park is a one-off, sui generis as lawyers would say. Zuccotti Park is simply

what the Special Permit says it is, a “large and useful plaza” that must have amenities of seating, tables, trees, lighting and public art. The nature of permissible public use, including the legal authority of the owner to impose its own rules to govern the conduct of those within the space, is undefined. The Zoning Resolution does provide some comparative guidance with regard to four expressly defined *categories* of plazas, including the “plaza” (1961), “urban plaza” (1975), “residential plaza (1977), and “public plaza” (2005). Believe it or not, different rules attach to each of these categories of plaza, and their definitions reflect a relentless chronological march introducing tougher design and amenity requirements to remedy the evident inadequacies of spaces provided under existing law. The grandparent of all privately owned public spaces, the plain vanilla “plaza” introduced in the City’s 1961 Zoning Resolution, initially required owners to make the space “accessible to the public at all times,” but subsequent zoning amendments, motivated in large measure by problems associated with overnight use of spaces by homeless individuals, led the City to permit owners of the various plaza categories to apply for authorization for nighttime closings. Many owners have applied for and secured such authorizations.

No one knows for sure what the owner of Zuccotti Park would like to do with its space, although it hardly stretches the imagination to believe it may like Occupy Wall Street to, well, occupy Wall Street, and not its park. If it so desired, could the owner legally dislodge Occupy Wall Street? Could it, for example, apply for and receive an authorization from the City for a nighttime closing under existing law? The answer is a clear and unambiguous maybe. Under one reading of the law, the answer is no. Section 37-727 of the Zoning Resolution states that the “City Planning Commission may authorize the closing during certain nighttime hours of an existing or new *publicly accessible open area*, if the Commission finds,” among other things, that “(a) such existing *publicly accessible open area* has been open to the public a minimum of one year or there are significant operational or safety issues documented” and “(b) such closing is necessary for public safety within the publicly accessible open area and maintenance of the public open areas as documented by the applicant.” But because the phrase “publicly accessible open area” is a defined term in the Zoning Resolution that refers to the four articulated plaza types (plaza, urban plaza, residential plaza, public plaza), and since Zuccotti Park is none of the above, this option could be understood as unavailable to the owner or City. The spirit of the law, and an accommodating City inter-

pretation, would suggest that owners of Zuccotti Park should enjoy the same ability to apply for an authorization of a nighttime closing as owners of similar plazas created pursuant to the existing zoning categories.

Could Brookfield impose its own rules of conduct that would limit or even prohibit Occupy Wall Street from using the space, effectively rendering the current use a trespass? To answer this question, I need only quote a passage from *Privately Owned Public Space: The New York City Experience*, a book I wrote more than a decade ago in collaboration with the New York City Department of City Planning and the Municipal Art Society of New York:

“The Department of City Planning has taken the position that an owner may prescribe “reasonable” rules of conduct. In determining the definition of reasonable, the Department has looked to the rules of conduct applicable in City-owned parks for general guidance. Thus, for example, the Department has considered a dog leash requirement, a ban on the consumption of alcoholic beverages, or a prohibition on sleeping in an indoor space to be reasonable. On the other hand, suggestions by owners that they be allowed to exclude “undesirable” persons on some basis other than improper conduct, or to set limits on the amount of time a member of the public may sit in or otherwise use a space, have been considered unreasonable... Other fact patterns have and will arise to help sharpen the notion of reasonableness... What about rules against listening to a radio, playing a musical instrument, or in-line skating? May an owner bar political candidates, organizational representatives, or activist individuals from seeking signatures for a petition or from handing out literature?”

The open question remains, then, could the owner adopt a rule allowing it to oust or severely limit the activities of Occupy Wall Street? Surely any rule crudely prohibiting political activity within the space should fail the reasonableness test. And there is no need to impress the U.S. Constitution’s First Amendment Free Speech clause to support this argument, especially since the First Amendment applies only to government, not private, action. And if it did apply, by deeming Brookfield effectively, a government actor, content-neutral rules regulating the time, place, and manner of political activity would likely be constitutionally legitimate. Instead, one need only recognize that there is hardly a more time-honored use of public space than as platform for political activity. Cities are about expression of ideas, and what better way, even in this digital age, to express ideas than to gather in one place, body to body, and express them.

Ironically, it is Occupy Wall

Street’s enormous success that presents the greatest legal challenge. Its footprint of occupation is, to state the obvious, dominant. Yes, people unassociated with Occupy Wall Street may (and do) pass through the space, wander about, chat with movement members, take photographs, eat a sandwich, and read a book. But this recitation glosses over the reality that Zuccotti Park has been literally taken over by one group in a way that could easily mitigate the enjoyment of the public space by other members of the public. For those seeking the quiet, passive enjoyment of what had been, they are out of luck. For other groups, political or otherwise, that may be inspired to seek a public space home of their own (think political competitors, flash mobs, organized skateboarders), they face a no vacancy sign. Brookfield’s privately owned public space has become privately owned, *de facto*, by Occupy Wall Street.

This should not, I hope, offend Occupy Wall Street. Its members are equally members of the public with a right to use Zuccotti Park, and they have exercised that right with civility, humanity, and conviction. But as time goes by, they should ask themselves whether, in satisfying their own needs, they are preventing multiple publics from doing the same. First in time should not become first in right, now and forever more. One potential solution would involve a scheduled reduction of their footprint over time, freeing up part of the space for other users. After all, Speakers’ Corner in London’s Hyde Park is just that, a corner of Hyde Park. Spatial pluralism may be a dilution, but it respectfully responds to the needs of many publics seeking to take advantage of Zuccotti Park.

The City, privately owned public space owners and their representatives, civic groups like the Municipal Art Society, and other interested individuals should seize the moment to commence a public conversation on how best to utilize New York’s remarkable archipelago of plazas, arcades, and indoor spaces scattered throughout downtown, midtown, and the upper east and west sides of Manhattan. As recounted in *Privately Owned Public Space*, far too many of these spaces have been disappointments, effectively orphaned by private and public inattention or worse. Occupy Wall Street was one of the first to recognize that an orphan is a terrible thing to waste.

**JEROLD S. KAYDEN IS THE FRANK BACKUS WILLIAMS PROFESSOR OF URBAN PLANNING AND DESIGN AND DIRECTOR OF THE MASTER IN URBAN PLANNING DEGREE PROGRAM AT THE HARVARD UNIVERSITY GRADUATE SCHOOL OF DESIGN. IN 2005, HE FOUNDED ADVOCATES FOR PRIVATELY OWNED PUBLIC SPACE (APOPS), A NOT-FOR-PROFIT ORGANIZATION.**





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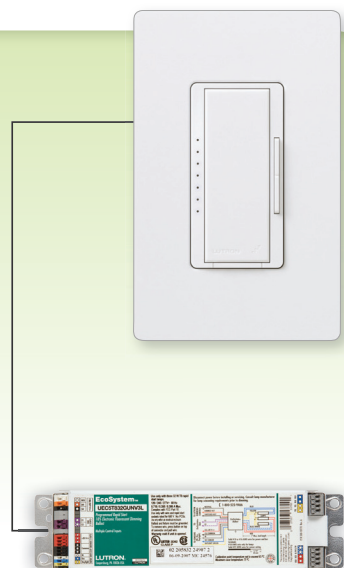
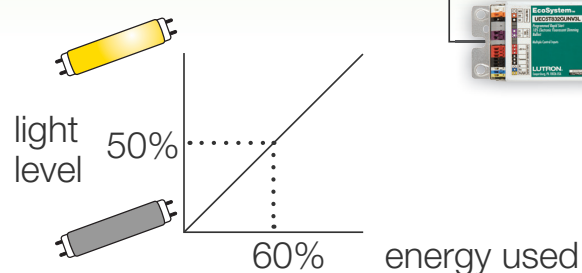
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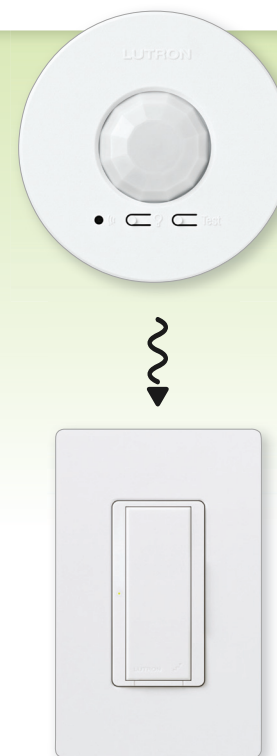
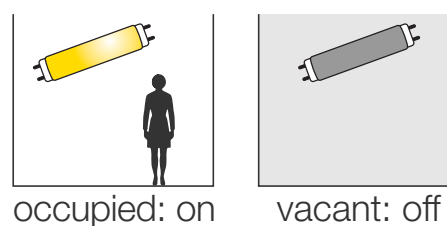
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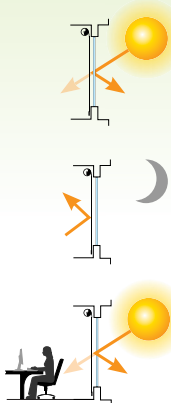
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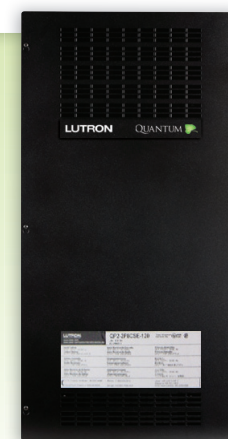
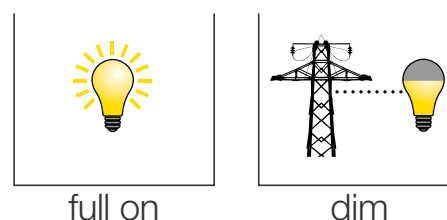
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